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NO. 7.

EDWARD MACDOWELL ON THE RELATION OF
MUSIC AND POETRY.

By strange paradox no man is more generally misunderstood than an honest poet. When honesty is combined with idealism, that misunderstanding is apt to be still greater. Judging from personal association, if I were asked to name the two honest among distinguished musicians the names of Theodore Thomas and Edward Alexander Macdowell would occur to me. Differing as they do so widely in personal traits and characteristics, they hold strongly this common one of honesty, a quality that, in the end, no matter what discomforts it may bring into the life of a man, carries him farther and more surely than any other.

Mr. Macdowell, for he prefers this simple mode of address to that of either professor or doctor, to both of which he is entitled, is firm in his opinions, frank in expressing them, impatient of mediocrity, and unflinching in the holding fast of his ideals. In common with most sensitive and intellectual people, he has two distinct sides to his character, that which the world knows and that which shows only to his friends. His dislike of show, push, and parade are strongly developed. Seeing what could be accomplished in the bettering of musical conditions, he would take a way in the developing of them as direct as that of the Czar of Russia, who, when asked to name the route of a railway from St. Petersburg to Moscow, drew a straight line on the map. Naturally, perhaps, for it is human nature, this very directness is a source of offense, particularly with those who have pet theories to propagate; and so many have. His decision once made is final, but, whether agreeing with the point of view of one or another, it is invariably from his own the one of honesty. The chances that have been presented to him are many; those that he has accepted, few. A recent one in this direction is at the moment recalled. The directors of the London Philharmonic requested him to compose a work within a given time for presentation in their concert. Mr. Macdowell's reply was that no man could do his best work to order, and within a given time, inspiration, and not opportunity for performance, being the true incentive to write. Again, there is in mind another circumstance, but, which Mr. Macdowell himself has given no word or hint. As it affords an insight to the other side of his character, the gentle one that his friends know, it is well to repeat it. Wishing to be of help to certain people in whom he was interested, and seeing no other way clear to fulfilling his wishes, he composed a set

of pianoforte pieces decidedly more in the popular vein than his own style would allow, published them under a *nom de plume*, and had the royalties sent to his beneficiaries, who were left in ignorance of the source. A gratifying thing to record in this connection is that, even under the conditions existing, with name and



EDWARD MACDOWELL.

style both veiled, the talent embodied in their writing carried them to a large and ready sale.

With those who know him best Mr. Macdowell is an inveterate joker; the habitual air of shy reserve and reticence gives way to one of genial friendliness. To turn his point he has generally ready some apt story or quaint conceit that recalls the ready, fanciful wit of Oliver Herford. Of a literary bent of mind, he is a close reader, in large measure along an unbroken track, particularly in the line of poetry and works of the ideal class. It is not generally known, because his modesty has kept him from acknowledging it, but he has written the majority of the verses which he has set to music. These, and others which

he has written from time to time, will before long be printed in a volume for limited circulation. A unique point in this connection is that he confesses that, while the melodies he writes to his songs escape his memory, the words remain always indelibly fixed.

In a talk for THE ETUDE Mr. Macdowell touched upon this point in connection with the theme of song-setting and of poetry as a source of suggestion in instrumental composition. Of the former, Mr. Macdowell said, entering at once upon the subject: "Song-writing should follow declamation. Declaim the poem in sounds. The attention of the hearer should be fixed upon the central point of declamation. The accompaniment should be the simplest point and merely a background to the words.

Harmony is a frightful den for the small composer to get into—it leads him into frightful nonsense. Too often the accompaniment of a song becomes a piano fantasia with no resemblance to the melody. Color and harmony under such conditions mislead the composer; he uses it instead of the line which he at the moment is setting and obscures the central point, the words, by richness of tissue and overdressing; and all modern music is laboring under that. He does not seem to pause to think that music was not made merely for pleasure, but to say things.

"Language and music have nothing in common. In one way, that which is melodious in verse becomes doggerel in music, and meter is hardly of value. Sonnets in music become abominable. I have made many experiments for finding the affinity of language and music. The two things are diametrically opposed, unless music is free to distort syllables. A poem may be of only four words, and yet those four words may contain enough suggestion for four pages of music; but to found a song on those four words would be impossible. For this reason the paramount value of the poem is that of its suggestion in the field of instrumental music where a single line may be elaborated upon. In this it elaborates, it extends, and conveys so much of the thought beauty that it embodies. To me, in this respect, the poem holds its highest value of suggestion. The value of poetry is what makes you think. A short poem would take a life-time to express; to do it in as many bars of music is impossible. The words clash with the music; they fail to carry the full suggestion of the poem. If music stuck to the meter in the poem it would often be vulgar music. Verses that rhyme at the end of every phrase make poor settings to music. Many serious poems in meters of that kind fall short of expression in the musical setting. For instance, you can take very serious words and make them absolutely ridiculous. In the setting of words and music the one can absolutely deny and distort the other.

"The main point is to hold closely to the ideal beauty of the song—to sustain the balance of art. English presents great difficulties in the matter of accents, but the French none. English being on a different basis, the accent changes the meaning of the word entirely. In French, the syllable may fall on any part of the measure, but not so the English or German. Many poems contain syllables ending with *e* or other letters not good to sing. Some exceptionally beautiful poems possess this shortcoming, and, again, words that prove insurmountable obstacles. I have in mind one by Aldrich in which the word 'nostrils' occurs in the very first verse, and one cannot do anything with it. Much of the finest poetry—for instance, the wonderful writings of Whitman—proves unsuitable, yet it has been undertaken.

"In the choice of words for song-settings Heine proves the most singable. In the writings of Goethe many poems are eminently singable in every way. Many of the earlier poems by Howells possess these high qualities. The fugitive poems to be found floating in the newspapers often prove excellent material for song-setting.

"A song, if at all dramatic, should have climax, form, and plot, as does a play. Words to me seem so paramount and, as it were, apart in value from the musical setting, that, while I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind, and fixed in memory so completely that they are very ready of recall. The poetic significance is inviolable, the thought touched me. Music and poetry cannot be accurately stated unless one has written both.

"To have absolutely free rein is to express the poem in instrumental music, where elaboration, extension, and unhampered imagination in development of the subject allow full play to the fancy and the ideal.

"A tendency and an error to which young composers are prone is the undertaking of big things. In the composition class the other day a boy brought me a pianoforte concerto that he had begun, a tremendous, dramatic affair which he was by no means developed sufficiently to possess the materials of expression. Speaking of the situation to him, I could find no apter illustration than the small boy scowling in a corner and who, when asked what ailed him, said: 'I want to make the whole world tremble at the mention of my name.' He wanted to rock the whole world down at the first shot. Personally, I have not found the American boy student addicted to rapid and exclusive admiration of any particular composer. He is not a special hero-worshiper. The hardest thing is to make a boy understand the nature of music; he goes in for sound, and not for organic development.

"The homeliest stories prove often the surest way of conveying to the young mind an impression—a kind of megaphone method. The humorous side of things and the sarcasm is not lost upon him.

"From observation, I do not think the human animal takes to music. The child makes squeaky sounds; the small boy finds most joy in that fearful noise made by bits of tin and string. It appears natural to prefer ugly sounds rather than right ones. Tchaikowsky has said that the first element felt in music, an element that has nothing to do with beauty of sound, and yet mighty and potent. Sounds affect us by their texture, as in the instance of the music of Richard Strauss: tremendous, rolling, and majestic."

As to hours and choice of time for composition, matters which must rest as individual ones with the composer, Mr. Macdowell is erratic. Until he took up his home in New York opposite Central Park, that spreads a map of landscape under his windows, it was impossible for him to write in the city. This glimpse of Nature, even though so limited a one, seemed to supply the missing touch. As it is, however, his principal composing is done in the care-free summer-time, away from town and the claims of work at Columbia University. His country-home is a rambling, old-fashioned place in a quiet corner of New Hampshire. About the house is an old garden that has been a source of inspiration in his work. Beyond this the place comprises seventy acres, mostly

in forest. His composition is done in a log cabin, built in the Swiss chalet style, with steep roof. The building stands under a dump of beech-trees half a mile from the main house. Some days are spent in complete silence in the sunny fields or under the shadow of pine-woods; on others, when the working fever is strong on him, he writes from early morning until far into the night and, after a brief sleep, is at it again while the dew is still fresh on the garden.

WILLIAM ARMSTRONG.

INTER-RELATION OF TOUCH AND TONE-EFFECT.

BY DR. HENRY W. GILES.

Varieties of touch and tone.

The variety of tone which can be elicited from the piano is not great when critically analyzed, and yet, after hearing a number of players, we are conscious of a marked difference in the impression received by the listener as to the tonal quality produced. It is possible that there is a certain amount of illusion in this matter, and that we are apt to confound tone-quality with other means of expression, which will include phrasing, crescendo, and diminuendo, the use of the tempo rubato, varieties of tone-connection and tempo. And yet we must acknowledge that every artist has an individual touch, the differential quality of which would be still more impressed upon our minds were we always to hear without seeing the player. This difference in tonal quality is more apparent in the *mezzoforte*, *forte*, and *fortissimo* touches than in the *piano* touch. It does not require a great player to preserve a satisfactory quality in the moderately soft touch. To tense the proper muscles strongly and yet hold loose the ones that interfere requires a condition of perfect training. To approach the *fortissimo* without twang or handering of the quality is characteristic of the greatest artist. Did you ever hear the tone fairly cringe and quail under a powerful touch? It is indicative of muscles that are stiff and unyielding, like the blow of a hammer. It is analogous to the cold, hard enforcement of law which we call justice. William Mason says: "Let justice be tempered with mercy." That is, let the divine attributes of love and forgiveness permeate even the tone of the piano. This demands elasticity rather than hardness of muscle. It means a certain curving in of the key such as is effected by a slight drawing in of the finger, instead of the pure, straight up-and-down blow. It means perfect relaxation of muscles that flex and extend the hand upon the wrist. At the beginning of the phrase the arm-touch must be employed, and at the end the wrist must rise before the fingers leave the keys. In no case must the finger-joints be allowed to bend inward, and the knuckle-joints must be held sufficiently firm to resist the impact of finger and key.

There is such a thing as an indifferent tone. It is not positively bad, neither is it emphatically good. Many very good players use this tone habitually, but they never rise above mediocrity. Their nervous system is about as lifeless as the tone they produce.

We must discriminate between power and intensity. The *mezzoforte* tone, since it is intense, has much greater expressive power than the *forte* tone, which is merely loud. To produce this quality the entire muscular and nervous systems must be permeated with life and energy under perfect control. The mechanism of the touch consists in a quick downward pressure of the finger, beginning rather close to the key.

High or low raising of the finger. And this brings us to the question: shall we raise the fingers high or low? Or, in other words, what are the advantages and disadvantages, and what is the difference in tonal quality dictated by striking the keys from an uplifted position, or very near or even touching the key. One of the disadvantages of the raised

finger is the danger of the noise of impact. Another is the waste of motion. While it is practicable to raise the fingers high at a slow or moderate rate of speed, yet *presto* movements demand that motion shall be economized as much as possible. The perpendicular motion of the finger is scarcely recognizable in the hand of the virtuoso while playing very rapid passages. Again, the waste of muscular and nervous force by an unnecessary lifting is marked. The tone is more apt to be vital, intense, and of carrying power when the key is struck with the finger very near. Those who have studied at the Leipzig Conservatory under the teaching of the late Dr. Oscar Paul, will remember that he was the apostle of the non-raised finger, and that his pupils were always among the best in the school. It is true that Zwiatscher and others said "raise the fingers," but their pupils always played with a kind of machine tone that was slightly and not sustained. When viewed simply from a muscular-training standpoint, benefit may be derived from practicing with the high, uplifted finger, but from an esthetic point of view it is dangerous and unnecessary. If necessary for tonal effect to strike the key from a height, the arm-touch should always be used. Under these circumstances the tempo is generally such as to allow ample time for the necessarily slower arm-movement.

Mention has been made previously of the difference between power and intensity. It may be remarked here that the latter quality may be best evolved with the non-raised finger. Pupils should be taught to play strict legato with the fingers remaining in contact with the keys. Those who have previously practiced with fingers raised high will almost invariably play a *legatissimo* when asked to keep the fingers on the key. This shows alogy or slow motion of the lifting muscles. The actual nervous force in the finger is diminished. An uplifting quick-in-movement, but narrow in the space through which the finger is moved, should be practiced. This develops nervous strength and control. In opposition to this as a muscular exercise may be practiced letting the finger descend very slowly upon the key, and after contact depressing it as far as possible. This is really practice for the uplifting muscles, as they must contract strongly to prevent the finger from descending rapidly.

THE DOCTRINE OF THE AVERAGE.

BY W. J. BALZTELL.

In addressing the students of the Cambridge, Mass., High School, Senator Hoar said, for the encouragement of the less brilliant members of the school: "Much of the good work of the world is the work of dull men who have done their best." This is not a statement made on the basis of the student's long experience and many opportunities for observation. There is in it a strong encouragement for the average student, the one who must work hard for everything that he learns and makes his own. It is not necessary to do more than to refer to the old fable of the tortoise and the hare to draw the moral that the race is not always to the swift. It is a good thought for the student to keep in mind that many an average man or woman has won a satisfactory success, and that he himself, as an average man, can do as well, providing that he is willing to pay the price, namely, hard, steady, and persistent work. Those who are doing the main work in music to-day are not the few great teachers and players, but the rank and file in every town and village; not the few brilliant pupils who carry off the prizes, but the many others who show only average abilities, but who will, in a few years, be the teachers of the next generation.

CONTEMPORARIES can never correctly judge their contemporaries.—Chateaubriand.

THE WIDENING SCOPE OF TECHNIC.

BY WILLIAM BENBOW.

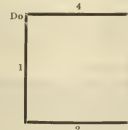
"And would that we could at once paint with the eyes! In the long way, from the eye through the arm to the pencil, how much is lost!" said Lessing. The whole aim of art-education is to reduce to a minimum this loss between conception and expression. This loss is caused by our own human limitations, and the ways and means we employ to rid ourselves of these limitations constitute our technic.

In the case of the pianist, what are these shortcomings that make an ideal expression of a musical conception so rare? His task is to interpret through his mind, fingers, and piano some composer's musical idea. Like most ideas, this idea is communicated by printers' ink. And the printed composition is simply the architect's plan, giving the form and color-scheme. This the pianist is to body forth according to directions and specifications.

Peremptory this demands that the pianist must understand the form, the color-scheme, the intention. After all, he is the builder of the tonal structure intended for the delight and benefit of men. He must know the different requirements of the various forms, and it is an imperative part of his technical education to learn how to dispose every detail of his material in order to produce the intended formal impression.

TECHNIC OF FORM.

This technic of form can be taken up very early in the curriculum. The child soon learns to observe the forms of houses, animals, etc., and tries to sketch the outlines for himself, if encouraged. So in his little songs he can easily be shown the parallel between the line of poetry and the phrase in music. Still further, the elementary form of a square will illustrate the elementary form of a four-phrase period in musical structure.



This will confirm:

1. The symmetry of the four phrases.
2. The parallelism of 1 and 3, 2 and 4.
3. The completeness and finality of the form, Phrase 4 ending where 1 begins, with the tonic or keynote.

Vitalize this by playing the melody of the first eight measures of the Mozart sonata in A, or of Schubert's Impromptu in B-flat. First, get him to appreciate the three points mentioned above by hearing them. After that, show him the printed copy, and he will at once grasp the general idea.

The experiments already made with children in melody-building show conclusively that this technic of form can be introduced much earlier than was supposed possible. More and more will this widening process demand that the pupil shall think the music as well as play it. And this will call for a more scientific study and training of the student's musical perceptions than is in general use.

MOTION, RHYTHM, AND ACCENT.

But music has something more than form. It has motion, rhythm, accent. Here, again, the pupil can grasp the elementary ideas more readily by a corresponding example in the familiar verse he sings. For example:

Hark! 'tis the nightingale
Trilling its lay,
Flooding the hill and dale
At break of day.

Every book of songs having the words printed be-

low the treble staff will illustrate this correspondence of the metrical and rhythmical features. Take "On-time, and "Brightest and Best of the Sons of the Morning" for $\frac{3}{4}$ time. From these regular types one can gradually proceed to the other varieties. And, to arouse the self-activity of the student, get him to try to write some words over the melody of the piece he is studying, not poetry, but just such a combination of phrases as will get him to feel the accent, which is a different thing from allowing him to accent mechanically the first note in each measure.

COLOR-SCHEME.

But how can we get the student to divine the color-scheme of a composition? We begin to teach colors by contrasting and comparing the seven rainbow colors or degrees of the scale. By unconscious intuition most children now know something about the melodic relations of these tones. But we must particularize by combining them, at first by twos. Do G and D go well together? Which is more pleasant, G and F or G and E? A few trials of this sort, will bring home to his mind the fundamental principle of counterpoint, that thirds and sixths and octaves sound very well, fourths and fifths passably well, and seconds and sevenths badly. Set these intervals in motion, as a child often tries to do at the piano, and it will not take long for him to find that only a succession of thirds, sixths, and octaves sound well. Occasionally we have met children who have found for themselves that seconds "resolve" well into thirds, and sevenths into sixths and octaves. Others recognize it, when guided to it.

Now combine three. A little experimenting will show that the most satisfactory combination is that of a third and a sixth; for example, E-G and E-C, making E, G, C. Then show how the dissonant intervals always strive to blend into thirds, sixths, and octaves. The only reasonable way to study these progressions is by ear, just as we study natural colors by eye. After that, and not before, we can translate the facts into words and notes in a book. Most great composers and players learned their harmony by hearing and by experimenting at the piano with dissonances and melodic progressions of various kinds. Their book-learning came afterward.

When we speak of the color-scheme of a composition we mean the sum of its characteristics, just as we speak of the "local color" of a novel. And a pupil can early learn to feel the difference in color between major and minor effects. And he feels instinctively that a chord—for example, E, G, C—has a brighter tint in the higher octaves of the piano than it has in the lower octaves, which he associates with duller, darker shades. With a few illustrations he can learn that even the more somber minor shades are brightened by being transplanted into the upper octaves.

Then the question of tempo as affecting color can be shown by repeating a few major chords at a slow tempo, and then changing the tempo to minor and repeating them two or three times as quickly. The major chords will be more somber and the minor chords much brighter.

One learns a great deal by trying to color outline pictures. So we can experiment with a familiar melody like "America." Try it with the accent on the second beat of the measures having equal notes. Try it so, again, playing the first note of those measures as well as play it. And this will call for a more scientific study and training of the student's musical perceptions than is in general use.

Proceeding along the same lines, show the difference caused by the harmonic background by playing

The esthetic significance of these things can be appreciated long before he comes to the chapter on "auxiliary notes" in the harmony text-book intended? I do not know, any more than I know that you who are reading these words will get from them the conception I intend. Most likely you will not.

the melody of "America" as it stands, in G-major, but the first three phrases being accompanied by chords in E-minor.

TRAINED HEARING A FACTOR.

It is hoped that these suggestions serve to illustrate the fundamental principle that the student must have his sensibilities for "characteristics" refined primarily by hearing. He ought to know what effect is wanted, and then the mind must dictate to the fingers. Give a new composition to the student, explain all the marks, tempo, etc., and he brings it after he has studied it and plays everything conscientiously and mechanically. Now play it for him and see how eagerly he grasps the tone, the spirit, the character. Before hearing it he had but a bare outline of the idea as suggested by the marks, but the "internal evidence" of the composition was beyond his qualifications to fathom and appropriate.

Happily, there are many indications that we are breaking away from the narrow idea of technic as something belonging solely to the fingers. We are broadening out in the direction of a higher adaptability for color. Even the finger-technic is now governed by this consideration. All the different touches, taken as they now are in connection with rhythmical variations, constitute simply a more rational preparation in the use of just those effects of tempo, accent, lightness, attack, etc., which impart character to an interpretation.

Another evidence is the more scientific treatment of pedal-technic, which bears such an important relation to sonority, timbre and blending. It is a very good instance of the point involved, for there is practically no pedal-technic in the mechanical sense, only the raising and lowering of a part of the foot; but it is governed entirely by listening, by hearing the effects in relation to harmonic sense.

SPECIAL TRAINING OF ALL FACTORS.

The mind, the fingers, and the instrument are the three parts of the apparatus needed for interpretation. Every one of these parts must have its training, technic to fit it for the task. The maker and tuner look after the instrument. We have the mind and the hands, and of these the mind is handicapped by more serious short-comings than the hand, as the entire history of human endeavor testifies. It is head work that wins.

On the other hand, if we do have a definite ideal for the will to carry out, nothing we possess is such a servile and capable valet to the will as our hand. The mind of the pianist is the camera containing the sensitized material which must be carefully prepared and then adjusted with the greatest nicety to get light and focus or the pianist cannot hope to develop at the piano a tone-picture that will convince with its characteristic features of identity and life.

ENJOYING A CONCERT.

There are many ways of enjoying a concert. My way is to listen. I do not want any information, and do not care at all whether this or that is the composer's or the performer's favorite piece. I want to listen, and if I were well off I would have all the performers out of sight, and I would sit, or walk, or lie down, or throw my arms up in total darkness. I cannot write a note of music, but I can see the great pieces and their parts and their accompaniments as if they were made of visible materials. I have nothing to say against the person to whom programs and books of words are necessary, nor to the person who beats time with his foot, or who hums or whistles the music, or who asks me in one of the brief intervals what I think of it. I am not made that way. I want to listen—just listen—until I catch some spirit born of the music in my own soul. That is why I go to a concert—to become part of the music. Do you ask how I know that the conception I get is the conception the composer intended? I do not know, any more than I know that you who are reading these words will get from them the conception I intend. Most likely you will not.

THE STUDENT'S PRACTICE.

BY MARIE BENDICT.

MR. JOSEF HOFMANN has recently given expression to the belief that the effect on the pianist of having hours especially set apart for practicing is meretricious; that the artist should be able and ready to play equally well at any hour, and that the tendency of the custom of fixed hours for practicing is against, rather than toward, this desired condition. That the artist should be in equal command of his resources at any and every hour is, we acknowledge, the ideal truth; though facts concerning the work of some of the very greatest do not tend to prove it always true in realization. After all, artists of the piano are but human, and, however high, and however finely developed their natural powers may be, their perfect control of these same powers is sometimes affected by the outward influences which more easily master the ordinary mortal.

The effect upon the artist of the custom of devoting certain fixed hours to his piano-work is not under discussion; but, for the student, nothing could be more deleterious than the lack of system, the happy-go-lucky habit of work which his interpretation of this suggestion might engender. For in 99 per cent. of such cases, the result would not be with the student as it would be, for instance, with Mr. Hofmann; that the customary amount of daily practice would be accomplished, no matter how greatly the particular times of its accomplishment might vary, but rather that, without the habit of regular hours for the work, the regular quota of work would go undone. Any time is, far too frequently, no time, in its actual working out. There are, so often, so many other demands upon the student's time, of exercise, of pleasure, of other studies, of social interests, that without fixed hours for musical work his progress in that branch of study is well-nigh hopeless.

DIVISION OF TIME.

Would you learn to play the piano! Then resolve to devote just as much time to the attainment of your object as you can by any means, within reasonable limits, subtract from the total which each day lays at your door. I have said, within reasonable limits, because, for the very ambitious student, there is easily such a thing as too much practice for safety, both physically and musically; though, happily or unhappily, the majority of piano-pupils stand in not the slightest danger from this source. Madame Fanny Bloomfield-Zeisler has somewhere said that "four hours' work per day is sufficient for any desired accomplishment, musically speaking; that, with more than four hours' daily practice, one may become a pianist, but never an artist." If the physical, emotional, and nervous forces are exhausted by overmuch work, there will be, of course, no power for the interpretation of the beautiful, which should be the end and aim of all piano-playing. But to return to the point in hand. If you would learn to play the piano, decide on the hours which you can best devote to the work, hours in which you can give your best strength, your freshest powers to the study, and set them apart; consecrate them to your purpose. Allow no extraneous influence or circumstance to interfere with your keeping these appointments with yourself and the piano; for in regular, systematic work lies the only possibility of success in the race you have undertaken.

CONCENTRATION.

An indispensable coadjutor of system in the attainment of your goal is concentration. If the muscles alone are in use during the practice-hours, while the mind, for the most part, is allowed to wander at its own sweet will, concerning itself with anything and everything but the matter in hand, if the fingers dutifully execute meaningless processions of notes while their owner's thoughts are engaged with the

last new story, or with longing for the termination of the practice period, why, then, in all reason, their owner can expect to accomplish little or nothing. Concentrate your mind upon the matter in hand during every hour and every minute of piano-work, if you would make that work tell toward the desired result. For the habit of concentration is to the powers of the mind what the burning glass is to the rays of the sun: that which gathers and holds them on a focal point, so intensifying their energy, their activity, that every moment of application is made to tell, both for the present and for the future. Yet, all important as is this habit of thought concentration to the student in any field, to the majority of young students, at least, it is safe to say that its real power is all unknown; and, as a consequence, hours, and sometimes years, of so-called study bear only a tittle of the fruit they might have borne, had the pupil's power of application been rightly trained and rightly used. I have recently seen an inquiry for books from which this force of concentration might be learned; but it is needless to say that it can never be learned from perusal of other people's writings; it is something which must be acquired, it is a habit which must be formed by means of practice and experience, by training the will to rightly marshal and rightly hold the mental powers in the field of active work.

TECHNICAL WORK AND THE REASON FOR IT.

Another useful habit of daily practice is that of seeing to it that all "the dry technical work," all the scales, arpeggios, trills, octaves, chords, and the other members of that useful company of tormentors of the youthful mind receive their share of your attention in the first portion or portions of the daily practice-time. The piano-solo on which you are working is to you much more interesting, no doubt of it, and you would very much prefer to give it your attention as soon as you sit down at the piano; but the result will be far better if the technical work is faithfully done first, and the more attractive portion of the practice material kept until later, as a sort of reward of merit, if you like, only it is a reward which in itself involves no less thorough, no less conscientious work than the less interesting technical practice. Reiteration of any passage of particular difficulty, as I have said elsewhere, repeating it ten, twenty, fifty, one hundred times, is the surest and speediest means of coming off its conqueror.

Keep ever before your mind the reason for all this technical work, the end to be attained, the real object of your piano-study, which, if you are a true music-lover, is desired to draw from the silence and seclusion of the printed page the living forms of beauty which the great composers have hidden there; to make them audible, visible to the mind and heart, guiding art, ever in view, and you will find it illuminating the hours of technical work, revealing in them a power to interest of which you had not dreamed. So shall you find your ideal ever unfolding as you advance, disclosing continually ascending stages of accomplishment, each of which holds a treasure more to be desired than its predecessor; for the attainment of which no effort seems too great. So shall wonder and variety of the resources of the pianoforte, and the possibilities of power and beauty which belong to piano-playing. So shall you understand something of the power of an ideal; and of the impossibility of success in either life or art without its inspiring influence.

A critic has said: "Melody is a principal means to cause physical pleasure; harmony is only a successor thereto." But when he speaks thus he does not think of esthetics, simply of musical history. Harmony came with the development of occidental civilization, with the development of the human mind.

DON'T GIVE UP.

BY RALPH ALGERNON SAYLER.

If you cannot reach the height your ambition deserves, do the very best you can under all circumstances.

If your parents are too poor to give you the means to further your education, and you are unable to work the whole way for yourself, although the road to a self-education is by no means an easy one, don't give up.

There are many ways in which you may help to educate yourself; remember that the more you do and the harder you work, the more avenues of sunshine and hope will open up before you, that you may yet be able to place yourself in a high position in the realms of art.

Fix an ideal and endeavor to reach it. Associate yourself with those who are intellectually your superiors. Watch for every opportunity—great or small—and grasp it with a "grip of steel." Make the best use of each and everything that happens to come within your reach; and be sure that whatever you learn is thoroughly clear to you before leaving it, so that the spark of knowledge obtained is forever yours.

Although your task is a hard one, and the path you have chosen is rough and rugged, with many sharp stones of discontent and discomfort which pierce your feet, do not be discouraged.

The great tower of fame has no elevator; on the contrary, you will find within a ladder which you must carefully and steadily climb step by step—round by round. During the progress from the bottom to the top you may pass through dense clouds of discouragement and disappointment; you may hesitate, you may falter; but do not fall. Alas! how many ambitious youths on reaching this point have fallen never to regain the position they once held; while just a step or two higher, to them would have been revealed the silver lining; and then, still a little higher, the great golden lamp of fame which illuminates the pathway for the energetic pilgrim who faithfully tries to succeed!

Don't become discouraged because you cannot reach the top all at once. Everybody cannot reach the top; in fact, only a few of the many who try ever do reach it. You must feel contented and elevated if you are only part way up. If you have placed effort upon effort and are only half-way up the steep side, you can compliment yourself upon having a much better view and a broader conception of art than you had while down at the bottom. Not only this, but you will begin to see the reward which is so justly given to faithful workers. Climb as high as you can, but be sure that you do not climb so hastily as not to observe closely and intelligently the knowledge which lies close about you.

Don't be too ambitious and allow your imagination to carry you beyond the limits of your wisdom, lest you mistake an air-castle of pomp and pride for true intelligence.

Do what you can, in whatever position you hold, and do it with all your might, strength, and energy; and if, at some point along the good road you are traveling, you falter, just reflect upon the words of golden encouragement: DON'T GIVE UP.

TO EVERY man and every woman there comes, at least once in life, a crisis. To some it may seem to come early; to others only after years of preparation. It is in the latter case that the value of careful, thorough work is seen. The true teacher aims to do his daily work with such a will to get out of it, that his fees alone, but all that it can do for him, so that, when the time for promotion comes, he is ready to go up higher and stay there.

TOO MANY teachers aim at nothing and arrive at nowhere.

MY OPUS I.

CHRISTIAN SINDING.

I WAS quite young when my first work came into existence, and took it, with trembling heart to a celebrated artist, asking for a frank opinion upon its value. Several days later, naturally enough, I was willing to allow time for a careful judgment, after a most friendly reception, the question was suddenly asked me: "Tell me, please, why do you want to compose?"

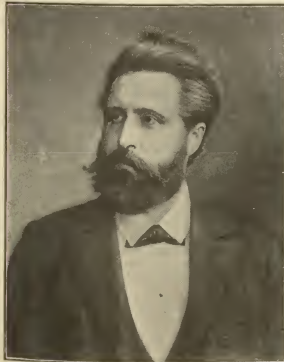
IGNAZ BRÜLL.

ONCE as a boy I went into a park for a walk. It was a beautiful summer day, the birds chirped and sang. And what they sang pleased me so much that I was seized with a longing to imitate them. This effort was my first composition, a piano piece, *Vogelgewitter* (Birdchirpings). Thus the mischief began.

PHILIPP SCHARWENKA.

I AM to tell about my first work, and to do so must go back to the Second Punic War, which, in my recollection, is connected so closely with the composing of my first work.

It was in Posen, at the beginning of the 60's of the previous century—how very historical that sounds! I had nearly finished my studies in the gymnasium, but I was a scholar only in the morning. Our afternoons were spent in a far different way. The piano-instruction, as was natural in our provincial city, was in the hands of several "Knights of the Stiff Wrist," and in consequence really served as a guide how not to play. To the best of my knowledge, there was not in Posen, at that time, a teacher who was in position to give instruction in harmony and the other branches of musical science necessary to composition. If we young fellows were almost wholly denied the opportunity to study music seriously and scientifically, so much the more did a "free art" develop among us. No opportunity to hear music was missed, and almost every day in some place there assembled a



PHILIPP SCHARWENKA.

circle of musically inclined youths, gymnasium pupils, and the younger members of our military band, which gave symphony concerts every week, in which we had our regular place. My brother Xaver, whose uncommon musical talent had already attracted attention in Posen, was always the center of this circle, and was the only one among us who could play well enough to make known to us the hitherto unknown music, as

CAREFUL READING.

BY CHARLES F. EASTER.

WHENEVER we look at the beginning of an article in a musical journal we see something that we have known; but this familiarity with an introductory word, a statement, or even a number of remarks, should not be the cause of our glancing over it carelessly or what is still worse—laying it aside. Why?

In the first place, it might and usually does contain something new; in the second place, even if it doesn't contain anything new, it might suggest something new; and, in the third place, even if it doesn't contain or suggest something new, it is still a review. Hence, we should be willing to read three columns of already acquired knowledge, if they end with only a line of something new. We should also be willing to read two columns of already acquired knowledge, if the last half of a line suggests only a little idea. We should furthermore be willing to read one column of already acquired knowledge, if the last quarter of a line merely strengthens our present opinions.

In evidence thereof: Some time ago a young man began the study of canon. Day after day he read and wrote; but, at the end of a year, his canons were little improved. He was on the point of giving it up when, as a final effort, he once more read his text-book. What do you suppose? There at the very end of the book stood this little statement: "You must contrast your parts." Excepting this short, but important, bit of advice and a few minor remarks concluding the book, he had read all a dozen times, and his not having profited by this advice was the principal cause of his failure. What a lot of worry and work would have been saved if he had not underestimated the importance of reading a line, written, not at the end of three short columns, but at the end of a long book!

In a late number of THE ETUDE there appeared an article on "Concentration." This article, though good in every respect, contained no knowledge that a certain young teacher had not already acquired. The article, however, set him to thinking, and this thinking resulted in an idea. With it, the teacher expects to overcome the nervousness, bashfulness, or whatever it is that prevents one of his young pupils from playing in company. His idea is to bring his young pupil and some of his young pupil's friends into the relation of artist and audience; that is, the pupil will be instructed to look wide, make a very professional bow, and then take his place at the piano. His friends, on the other hand, will be asked to cough, talk, move their chairs, and to act in general like a well-bred audience.

One evening not long ago two music-teachers attended a little gathering. One of them was a young man, not knowing very much, but, by constantly reviewing, knowing that little well. The other was an old man who had given up reviewing. Naturally, at the above-mentioned gathering, that evening, the conversation turned on music. One young lady, knowing a little about harmony and having a natural inclination to embarrass people, looked at the old man and asked: "Professor, what is meant by an augmented six four three?" Now, this is a chord, with which at one time the professor must have been familiar, because it appears with the best of effect in some of his earlier compositions; yet, in spite of this, the professor angled long and earnestly in the pond of his memory without getting much more than a nibble. The young man, however, had read up on the subject, and, when appealed to, was able to give not only a good explanation, but also a fair illustration on the piano. The old man had tons of knowledge, but he kept it on the shelves. The young man had only a few hundred pounds, but he kept it on exhibition in the show-case. The guests, naturally, did not take this into consideration, and afterward, in speaking of the event, pronounced the younger man a head and shoulders over his older and far wiser contemporary.



XAVIER SCHARWENKA.

and had given to him, now and then, a look behind the curtain of this art so mysterious to us. It was he also who first passed from reproduction to production, and surprised me, one day, with the score of a movement of a string quartet. At once I felt it necessary to show him that others could do the same, perhaps to surpass him. Before this I had felt impelled to make various sketches and outlines which had never been carried out because of my lack of the technique of composition. But now I must go to work.

Day and night the contemplated Opus hammered in my head; I composed at home during my leisure hours, in my classes at school, and principally during the history lesson when the teacher lectured; I had divided my exercise book into two equal parts; the first half I used for motives, outlines of exercises, mathematical problems, and other work pertaining to school-life; the second half was ruled with staves and received my musical inspirations. And while from the platform the Second Punic War was explained and developed in all its phases, I could, simulating a zealous transcribing of the lecture, give myself up to "creative" thoughts and put them down in notes in "Book II." Several weeks, and the Second Punic War and my work were ended. What I had conceived was nothing more nor less than a symphony in three movements, not for orchestra, but a four-hand arrangement for the piano.

And then came the day when the work was produced at our home, Xaver taking the *primo* part, I the *secondo*. It sounded very beautiful to us as a first work. From that time on I was the most celebrated composer in my section in the gymnasium; but my good parents experienced less joy when, after the next examinations, I was promoted on condition that I should pass another examination in history.

ALL peoples of all times and of all zones have dug and still dig in the dirty filth of egotism; but in the grating, bloom, and fruit of unselfish endeavor they rise above things earthly to the purer life, growing greater or smaller, brighter or darker, with more or less sweet anxiety, according to sun, weather, season, climate, and culture, but all striving heavenward.—Börsch.

THE ETUDE

ROUTINE IN PIANO-PLAYING.

BY MARY HALLOCK.

IV.

"The frog once asked the centipede
To tell him how 'twas done:
'Tell me which leg goes after which'
Which wrought his mind to such a pitch
He lay distracted in a ditch
Considering how to run."

In summing up the question of routine, in practice and playing, with all its pros and cons, one comes unhesitatingly to the conclusion that perfectly conscious action and knowledge is the only star toward which to aim. A "Waterloo" is sure to come to those who, like the centipede, "have never taken thought," and the harrowing nervous tension of a public performance is more than liable to be their "frog." To them, a change of habit from routine playing to a more wide-awake "wukin of de mind," although meaning decidedly a journey back in progress, must be followed by a very comforting one forward, a road worthy the travelling for its safety and clear-eyed outlook on the landscape.

The more pianolas, the more thought in music; the more thought, the greater repose in tempo; not slower, quieter because the technical ability to go fast is lacking, but to gain time for one's self and others to think during the interpretation. Who can play fastest and who can play slowest? Mr. Paderewski.

And how cause and effect will act and react on each other! To play more thoughtfully will compel the gaining of an ability for getting the greatest amount of lingering tone out of a melody-note; and the more tone, the more one can linger; the more time to consider dynamic shadings, the more pian and the less parrot.

Mental action is susceptible of training like anything else, and if at first one can only think slowly, why not finally think rapidly? And how comforting the latter is, in all untoward happenings, only those who have had to save a performance know. Habit must and will always assist, it is the saving grace that it does; but the other is the more precious, first, last, and always.

To learn to lie detached phrases for their sake alone, independent of the entire piece, is part of the process. What advice does not glow over the few words that are capable of winning her immediate applause? And how could she gauge the value of any one separate phrase if the whole was to be reeled off, willy nilly, like an organ that must go if the crank be once turned.

It is said on good authority that Melba and Calvé acknowledge with deep gratitude the assistance gained from a teacher who simply made them still more thoroughly realize that nothing, not even nerves, can upset a really knowing mind. Disturbing imaginings and superstitions are powerless against the only differentiating medium we have, our intellects—when alert. Hamburg's cane and artists' usual masochas can have no power over a mind awake. The mind, on the contrary, can destroy them.

In learning a piece the first stage to be gone through is that of storing the notes away consciously, learning at the same time all that can be reasoned out in the expression. If four notes can be learned include a crescendo, the crescendo may be fixed in the mind at the same time as the notes; accents also, and all the marks already given in the music. After that comes a judicious mixture of routine in the finger-work. Then when all that can be called technical, in the physical part of the work as well as in the expression, is thoroughly mastered, then, and then only, may subconscious expression have full sway.

Sometimes one cannot help but marvel at the great and unvarnished wisdom shown by old, old sayings which, in spite of all, could not but represent the grasping of a great truth through a twilight con-

sciousness. Such a one is this: If a man knows not and knows not that he knows not, he is a fool; shun him. If he knows not and knows that he knows not, he is weak; help him. If he knows and knows not that he knows, he is asleep; wake him. If he knows and knows that he knows, he is wise; praise him.

To wake, to be wide awake, is to realize that Nature is an uncertain goddess, beautiful here, retrograding there, holding within the folds of her garments disease as well as health, progress and degeneracy, extinction even. In Hegel's words: "Mind came into being as the truth of Nature. Thus came into being, Nature in its own self realizes its untruth and sets itself aside." Play then according to your subconsciousness and you may play in time, but you may not; you may know the notes and you may not; you may not need the assistance of all definite measurements and standards and you may. To know and know that you know! That very old man or very old woman said very well.

THE EDUCATION OF THE LISTENER.

BY W. FRANCIS GATES.

Too much time is taken up by teachers with discussions of the methods of delivery of musical thought, and not enough is given to the manner of its reception. And this latter feature, that of mental and emotional attitude toward the music one hears, is more important to the majority of people than that of their technical standing as performers. The student may not realize this, but the teacher should. The teaching fraternity should realize that it is training and educating a great body of listeners. The technical requirements come slowly; and so these features of a musical education that go to prepare one to listen discriminatively, and sympathetically should be made the most of, and the listening ability kept far in advance of the technical. This seems like outlining a big contract; perhaps it is; but something can be done in this line at each lesson after the pupil reaches the age of some discernment and good sense.

Where teacher and pupil can attend the same concerts and recitals, much can be done along this line. A good part of a lesson following such an affair may well be given to a discussion of the good and bad points of the performance; and I feel like printing that word, good, in large capitals; for a continual course of fault-finding and harsh criticism on the part of the teacher is apt to do much harm to the pupil's musical enjoyment and real critical ability. Especial attention should be given to finding and speaking of the good points. There comes a day when the teacher can no longer build himself up in the minds and estimation of his pupils by a continuous course of harsh criticism of everything done by other people of high and low musical degree, and the quicker the teacher realizes it, the better. The pupil thinks more of the teacher who can compliment the work of other teachers and their pupils.

The best way to enjoy a composition is to prepare for it beforehand. And this can best be done by a certain amount of study given to the numbers to be played. By doing this, one can know in advance the style of the piece and can prearrange his mental attitude, so to speak, and as far as possible throw himself into the emotional state in which the composer is, for the time being.

Nearly every composition is built up on a certain condition of mind or in a particular emotional state on the part of him who writes it. That is, speaking of the excitement of the sense of rhythm or for the temporary titillation of the aural nerves is outside of the limits of this discussion. We are speaking of art-music. The idea of the composition is to arouse in the minds of the hearers a similar state of mind or phase of emotion. The most of people are not so responsive to this process as to quickly fall in with

the mood of the writer. Consequently, any assistance that may be derived from a previously acquired knowledge of the work is of great value in its proper reception and full enjoyment. He who approaches all music with the same inert, colorless state of mind will receive only a passive, colorless kind of enjoyment. To be thoroughly enjoyed, music must be met half-way, must be understood, must be appreciated, must be sympathized with.

This requires not only knowledge, but a facile play of emotion as the music moves from one emotion to another. And it requires a broad sympathy. He who closes the door of his mind and heart to this feeling or that, to one emotion or the other, to one style of composition or another, to this composer or that, by so much deprives himself of the greater enjoyment and in so much limits his musical life. The pupil may not be able to grasp all this in its broadest application, but he can be carried nearer it, gradually, by the willing and sympathetic assistance of the teacher. Show him that a mind set to the movement and spirit of an Allegro cannot enter into the feeling of an Adagio. Show him that to appreciate a nocturne one must have a quiet, peaceful, contemplative frame of mind, almost languid in its devotional character, that would be entirely inappropriate and ineffective for the hearing of a Chopin polonaise or a Liszt rhapsodie, as much so, in fact, as it would be to bring a martial mood to the hearing of a nocturne.

The field is wide. But it is interesting; and one is apt to meet with a ready response on the part of even a slightly talented pupil. And then the reward is great. For what emolument can be greater than to know it is your efforts that the real, the higher, enjoyment is opened to your pupils!

SELECTED THOUGHTS.

I SHOULD box the ears of any pupil who wrote such harmony as the first few measures of the overture to "Tannhäuser"; yet the thing haunts me with a strange persistency in spite of myself.—Schumann.

This is an age of progress. Inventions and discoveries in science, and improved methods and labor-saving devices in business, succeed each other in almost bewildering rapidity. Art must not stand still; and those who follow the art must be in van of progress if they do not want the public to outgrow them.

MUSIC education has to do with the development of those powers and faculties which are called into exercise for the appreciation, the performance, and the composition of music, and that aims at a full harmonious realization of those natural capacities of man which may be directed to secure these special ends.—F. G. Shinn.

It should never be forgotten that the best is none too good where the training of children is concerned; also that simplicity is not inconsistent with the greatest art—it is, indeed, one of its characteristics. Even if some of the things presented to the child be beyond his comprehension, we cannot tell what thinking process, that adults cannot fathom, may be set going in the little brain.—H. A. Clarke.

"THE cultivated musician may study a madonna by Raphael, the painter a symphony by Mozart, with equal advantage. Yet more in the sculptor the actor's art becomes fixed; the actor transforms the sculptor's work into living forms; the painter turns a poem into a painting; the musician sets a picture to music. The esthetic principle is the same in every art; only the material differs."—Schumann.

Or all talk about music, the rhapsodical is unquestionably the flimsiest. Poetry can illumine most things in this world with a new and heavenly light; but when some one chants the praises of a Beethoven symphony you have only to play a few measures of the divine music to make poetry seem very dark indeed. Who shall worthily rhapsodize about music, which is itself the most incomparable of rhapsodies?—Aphrodis.

OCTAVE-PLAYING AND ITS TECHNIC.

BY DR. ROBERT GOLDBECK.

THERE is no part of piano-technic in which one capacity to attain complete mastery is so unequally distributed as in that of octave-playing. Rapid scales, evenly-played arpeggios, or any passages in which ten more or less nimble fingers act one after the other or together, can be learned with comparative ease, if not containing too many stretches beyond the natural spanning capabilities of thumb and little finger (usually nine inches), or the fingers alone, among each other.

Octave-playing, however, is executed by virtually a single power, that of the wrist, which consists of a compact bundle of eight carpal bones, in two rows of four each. Upon their size, their attachments, and their perfection of form (for given purposes) depends the strength, flexibility, power of endurance, lightness and delicacy of the wrist.

There is consequently the possibility of wide disparity in this part of piano-technic. Its degrees of capacity or ability are, in fact, numberless, suggesting that it would be absurd to insist upon any particular wrist-position with the object of obtaining an efficient style of octave-playing both as to rapidity and quality, since that would probably help a very few only.

To hold the wrist very high seems to be one of the favorite ideas, but I may say that anything one-sided is short-sighted, since many of the most able octave-players hold the wrist alternately high and low, partly because these two opposite positions relieve each other, staving off fatigue, and partly because a more rapid and steadily continued alternation—in so slight a degree as not to be readily observable—is one of the many resources to obtain rapidity of repetition and movement.

To recommend, therefore, the one idea to hold the wrist high is worse than useless, except when that member is naturally very pliant as sometimes in fully grown girls. The truth is, there is no universal remedy for the lack of efficient octave-playing, if it is sought in the position of the wrist alone, but it will be found in the piano-key themselves and their elasticity (rebound), which is to be utilized to do just about one-half the work.

To begin with, hold the wrist as may be most convenient, low, middle high, or in some cases high, but always do what feels most comfortable, natural, and what may seem best suited to the capacity of the hand, that strain and the consequent quick setting in of fatigue may be avoided.

Play at first more in the key of C, as that illustrates the principles better and in some respects more difficult than a key or scale interspersed with black keys, from which the fingers can slip down, to make headway.

The principle in point is: "To get the benefit of the key's recoil!" To effect this it is necessary to adhere to the keys, lightly weighing upon them to utilize the springiness of the key, which, as every player knows, rises of itself. There must be consequently little, if any, disconnecting of the fingers from the keys, whether in the repetition of the same keys or the playing of octaves in scales, arpeggios, or the two mixed. In such passages, moving to right or left, the same adhesiveness can be secured by a good legato, because, though the hand shifts, the push from the key (hardly perceptible, yet efficient) is the same.

It may be well to begin with repeated octaves, say, by twelve (in triplets), sixteen (by duplets), twenty-four, or thirty-two on the same key, then continuing to the next, chromatically, throughout the keyboard, or nearly. A slight to-and-fro movement of thumb and little finger, when repeating the same key (against and away from it) would be of assistance, as the key is allowed greater freedom to rise between the quick successive strokes; yet this to-and-fro movement must be reduced to very little, that too great a gap between the strokes may not prevent the fingers from catching the rebound of the keys. This movement and the light clinging to the keys transfer

THE ETUDE

activity to the wrist and make it very flexible. There must be, when practicing octaves in this way, a feeling of continued weighing upon the keys, whether the hand remain stationary, hovering over the same position (repeated key), or whether it shift.

In my opinion, the wrist receives a better training by minute movements, in the direction of rapidity and quick repetition, than by ponderous pounding and forcible blows.

If the hand weighs down on the key at the time this jumps up again, it must get the benefit of the key's rebound. Practice soon reveals the amount of weight to be exerted to be in keeping with the upspringing power of the key. This is, of course, very light, but at the moment of actually sounding (pressing down) the key, the weight of the hand may be heavy or light according to the force of tone-production desired, to be immediately followed, however, by a much lighter weight, one in keeping with the power of the rebounding key.

Absolute relaxation of the muscles when playing is a condition at any time and includes the easy inactivity of the unemployed fingers. If these are habitually strained or stiffened (in the vain hope that the effort may help to increase the rapidity of the octaves) they become more or less lame in time. They should therefore hang as loosely as possible, the best proof that relaxation is present in every part of the hand. Running through all the scales and repetitions, for daily practice, the player should endeavor to play the octaves faster and faster, but avoiding all rigid effort. In the right hand take the fourth finger on the black keys when ascending, and descending the fifth finger, throughout on both black and white keys. In the left hand do the opposite. This is in accordance with the natural capacity of the hand and the demands of an upward or downward movement. To explain this fully I may say that, when the right hand ascends, it does so with greater ease when the fourth climbs up, the free little finger leading on, with as little weight to drag back as possible, while in going down as much weight as possible should exert its downward power. That these conditions are reversed for the left hand has already been mentioned. I have not seen this method spoken of in any of the piano-exercise books published, but I am convinced that its efficiency must have been discovered by many of our distinguished pianists. At all events, I have used it with all my pupils, even the less advanced, with the best results. The circumstance that the hands, when playing simultaneously, have to employ two different fingerings offers no difficulty. This is quickly learned, as it is easier for each hand to play in a way that is natural to it.

I may close this article by saying that the capacity of the hand should be the highest guide in the invention of fingering, and not tradition! In former times, with the smaller compass of older pianos, harpichords, and clavichords, and the closer style of playing within narrower limits, the reaching of fingers from key to key was almost the only consideration, or aim, while with our pedal, and even without it, the reaching falls away to fully one-half the extent by making use of the more rapid removal of hand or fingers from place to place.

Naturally, with our much widened range of tones, comprising over seven octaves and a half, and our style of playing, approaching the orchestral, whether in broader, grander phases or the most delicate painting of tone-color, fingerings and methods have to be resorted to very different from those used in the fugal compositions of the Bach period, and even in the modern manner of manipulating the pianos, keyboard and its richer tone-production often serve to heighten the effect, better emphasize detail, and improve in many ways the rendering of older master-works.

It is since Beethoven, and principally through the genius of that great composer, that these things have been more fully comprehended and revealed.

One thing is forever good; that one thing is success.—EMERSON.

REFLECTIONS FOR TEACHERS AND STUDENTS.

BY LOUIS ARTHUR RUSSELL.

IV.

PROFESSIONAL ETHICS.

MUSICIANS are a superstitious class of people, and are not easily satisfied with their work if it has not proved itself teaching and resulting in something of a glow of response from the heart of the listener. I may almost be said that never does a musician fail to endeavor to reach his best results, and this makes his work always honest. This should always be taken into account by the critic and, if this critic be also a music-worker, he will need only to look into his own heart to realize "how it feels" to have his work appreciated in its full worth, first of all, and from that starting-point study the shortcomings.

The most exalted of the profession are at best upon dangerous ground; public favor is fickle, a desire for new things prevails in America, and the highest reputation will not always save a public servant from being "put away" for a new idol. Why, then, shall not all who believe in the divinity of our art-work in its spirit, granting all honest due to whomever is deserving, remembering our own shortcomings as we judge the efforts and results of others? The true musician repudiates the idea that to be a musician one must forget that he should be a gentleman. Title-tattle, malice, jealousy, etc., are not to be found in any legitimate musical creed, and they are entirely unnecessary in the musical life; but generosity, a spirit of fraternity, a willingness to believe in the truth and importance of other than one's own interests, and a frankness which will permit one's admitting the fact, all of these are virtues which will find a fitting place of abode in the temple of music. The spirits who are working in truth will surely survive and do their work till called to sing their "Swan's Song."

Those who are attempting to thwart them will some day find shame their only consort; for, as they breed the spirit of personal jealousies and animosities between those zealous art-workers, they will finally find their offspring nagging at their own heels and ringing their own invectives into their ears.

If one excel another, the world knows it, and the refusal of one's inferiors to acknowledge it only brings them into public contempt. Though we may not annihilate a sturdy worker, we can torture him; but what is gained by the torturer? Such a tried spirit will only prove himself the stronger by the victory he surely wins over such ill-conditioned animosity. When the profession will take this stand, there will come a sublime condition of artistic impulse, which will so far transcend the present feeling as to prove a very exaltation, and to utterly cast out of public importance the existing narrowness in musical life, replacing it with a real art-feeling, which will prove a source of happiness to amateur and professional alike and to the latter a legitimate profit.

There is no room for professional schisms; when legitimate musical enterprises are assailed by the press or by individuals, the profession as a whole is insulted, and the outrage should be resented by everyone, for all stand upon similar ground. No reputable musician can afford to drop down from the dignity belonging to him, to speak ill of his fellows, and the day is rapidly dawning when such a breach of manhood will be resented by all who count manliness a living virtue.

The personal equation is the most important factor in all forms of human activity. Modest knowledge may fall, while enthusiastic ignorance succeeds. Personal force or enthusiasm wins where wisdom is displayed by a genius or a quack; it is generally the quack's total capital, and he succeeds on it. Is it not well to take a hint, even from a quack, now and then?—W. Francis Gates.

—EMERSON.

THE MISTAKES OF MUSICIANS AS SEEN BY AN OUTSIDER.

BY FRANK H. MARLING.

The Intolerance of the Music-Teacher.

EVERY month the columns of *The Etude* contain articles on a variety of subjects connected with music, and those articles, with rare exceptions, are written by persons who have adopted music as a profession and who are, by reason of this fact, thoroughly qualified to discuss matters concerning the music-life. While this is as it should be, it may be interesting and not without value to the professional readers of *The Etude* to hear from time to time the voice of an outsider—a non-professional; and in this way to learn how some phases of the musician's life and character impress one who looks at them from the outside world. There is always something to be gained by getting a new point of view, and those who are absorbed in the teaching or study of music as a daily occupation should surely be helped by the friendly criticism of men and women who are removed from the difficulties and temptations which beset a musician's career, and on that account are in a position to judge them dispassionately.

The present writer wishes, therefore, to touch on one feature of the average musician's character, which is so common, that it may be fairly called a typical one. Possibly some professional will be surprised to hear that the narrowness and intolerance of the average music-teacher is spoken of among non-professional people, as a notorious fact, and perhaps no weakness or defect has done more to injure the craft than this characteristic.

This statement refers especially to the treatment extended by the teachers of the various methods and technique in the different departments of the art toward those who differ from them in their theories and practice. There are some burning questions in the profession then or there: What is the best method of teaching this or that branch of the art? How can the voice be trained to produce the best results? How can correct pianoforte technique be most quickly attained? How shall the instructor on any instrument or the teacher of harmony, composition, and kindred subjects proceed with a pupil? It cannot be denied that the old proverb "who shall decide when doctors disagree?" applies with special force to the situation in the musical world. When professional men and women who, as regards these questions, appear to be equally able and honest and who have put years of patient study and practical experience into their work, differ so radically as they do about the best methods, and, in many cases, even the fundamental principles of teaching, it is certainly puzzling to the sincere inquirer after truth to know where to lie.

Surely under those circumstances it becomes very easy for the advocate of any special form or method to say something like this to his prospective pupil: "I prefer my own way. It has done much for me, and I believe in it thoroughly, and feel confident it will produce good results. I refuse, however, to denounce other systems which differ from mine. Some seem to have been helped by them, and I do not wish to criticize them." Do we often hear of this fair-minded and dignified attitude as being taken by musicians?

Very rarely, I fear; on the contrary, it seems to be the cardinal article of faith of the average champion of any particular form of musical instruction, that, through all the ages, there "has been, is now, and ever shall be" only one way of reaching a desired result, and that is by his particular way. Persons of this mind think that no one can possibly get into the strait and narrow gate of their own system of technical training. They bow down and worship their method of imparting knowledge to the entire exclusion of all others. In their eyes not only is their way the best way, it is the only way. And so they describe the teachers of all other methods as fools, cranks, ignoramuses, charlatans, and all kinds of foolish and

wicked individuals. The systems of these unfortunate beings are not only wrong, but inexhaustibly and absurdly wrong, without an atom of sense to commend them and plainly contrary to the laws of Nature.

This is not an exaggerated statement of the case, as many who are familiar with the facts will testify. It is, in fact, a very unusual thing to get a charitable and fair judgment of a musician from another who employs a different method, especially if they both be in the same town or city. It seems strange that these musicians fail to recognize the injury they do to themselves by such violent denunciation of others. Nothing is more characteristic of a gentleman than courtesy and fair play to an opponent. He will maintain his own side, but he will not belittle himself by despising or abusing his opponent, a resource, not of strength, but of petty and ignoble minds. Any abuse, therefore, that is heaped on an opponent's head recoils like a boomerang, with added force on the head of the aggressor. Do we not naturally think less of a man who talks as if the sum of human knowledge on a particular theme were concentrated in him, and do not our sympathies go out, spontaneously as a rule, toward those who are so unreasonably attacked?

And then, again, what a bad influence upon the musician's character is effected by this prejudiced and one-sided habit of mind! He should certainly be a person of judgment and poise, a well-rounded personality, developed on the various sides of his nature. But this inability to comprehend the point of view of those who differ from him is a sign, not of power, but of weakness and superficiality. The greatest orators and lawyers have always entertained the highest respect for their opponents' arguments. Our own Abraham Lincoln, who won nearly every lawyer case he took, is said to have ascribed his success to the fact that he always studied the other side, as thoroughly if not more so, than his own. In what marked contrast with this is the flippant disrespect with which musicians dismiss from consideration, even without examination, the claims and contentions put forth by those who espouse a different view. In every-day life as well as in courts of law we have all seen that those who have used these tactics meet ultimately with discomfiture and defeat.

For many years, the world has heard of that awful thing the *odium theologum*, the terrible stigma attached to those who have the temerity to differ from the orthodox theological belief, but, in the present writer's opinion, the originator of the phrase was unacquainted with music, for he would certainly have coined another and more dreadful one, *odium musicum*, so far does the latter excel the former in its suggestion of the most virulent form of obloquy.

Enough has been said to prove that this attitude on the musician's part is entirely wrong and that the professional will lose nothing by admitting, as we have learned to do in other departments of the world's work, that there is often more than one way of attaining a desired goal, and that excellent artists have been turned out by widely differing methods. This, of course, be treated as rank heresy by many facts, and satisfy our common sense? Let us not be afraid to know and face the truth squarely in these matters. I would therefore put in a plea for more musical toleration among musicians, more willingness to recognize good work wherever it be found, and the cultivation of respect for the opinions of the fellow members of the guild though they may be at the opposite pole from ours. Doubtless there are impostors, charlatans, and incompetent persons in the profession, and these should be exposed when necessary. But there is room for greater charity toward the honest and worthy members of the craft, who cannot always see things as their neighbors do, but who are just as sincere and earnest in their beliefs as those who differ from them.

POPULAR, otherwise untrained, delight in musical composition, as in all else, naturally turns to the simplest forms of it, as a child does to the shortest words in the language.—*Wakefield*.

ANALYSIS OF GRIEG'S BERCEUSE, OP. 38, NO. 1.*

BY EDWARD BAXTER PERRY.

ONE of Grieg's most charming lyrics is this thoroughly unique and characteristic Cradle Song. This has always been a most attractive and facilely treated subject for piano-compositions, on account of the way in which it lends itself to realistic handling.

The general plan of these compositions is always substantially the same: a simple, swinging accompaniment in the left hand, symbolizing the rocking cradle, and a soft, soothing melody in the right, more or less elaborately ornamented, suggesting the song of the nurse or mother lulling the child to rest. An almost infinite variety of effect is possible, however, within these seemingly narrow limits, dependent upon the differing ability and personality of the composer, the diversity in melodic and harmonic coloring, and especially upon the environment and conditions conceived of by the writer as the setting or background of the picture. The range of legitimate suggestion in this regard by means of such works is as broad as that of human experience itself. For instance, the child imagined may be the idolized prince of a royal line, rocked in a golden erode with a jeweled crown embossed upon its satin canopy, and guarded by the loyalty, the hopes and pride of a mighty nation; or it may be the sickly offspring of an under and suffering, doomed from its birth to sorrow and struggle and disappointment, to a crown of toil and a heritage of tears; or perhaps it may be a fairy changing, stolen by Titania in some wayward caprice, rocked to sleep in a lily-cup upon crystal waves, or watching, with large wondering human eyes, the pranks of the forest elves as they trace with swiftly circling feet their magic rings upon the moss, or waken the morning-glories upon the lawn with a shower-bath of dew.

The lullaby song of the mother may thrill with the sweet content and rapturous joy of a life of love and brightness but just begun, and seemingly endless in its forward vista of ever new and ever glad surprises. Her fancies may be winged by hope and happiness to airy flights in which no sky-piercing height seems impossible; or her voice may vibrate with the songs of a broken-hearted widow, who guards the little sleeper in an agony of loving fear, as the last treasure saved from the wreck of her world. As the smallest plot of garden ground possesses the capacity to receive and develop the germs of the most diverse forms of vegetation, from the violet to the oak, from the fragrant rose to the deadly poppy, so these modest little musical forms are replete with an almost boundless potentiality of suggestion.

In the case of this particular work by Grieg, the child portrayed is no delicate rose-tinted girl-baby, drowsily cushioned upon silken pillows, peeping timidly from a drift of dainty laces like the first crocus from the fetid snow of April, but the lusty son of a Viking stock, with the blood of a sturdy Norse fighter coursing red through his veins, and with a will and a voice of his own, cradled in the hollow trunk of a pine or the hide-lashed blades-of-the-elm, wrapped in the skin of wolf or bear, and lulled to sleep by the rough, but kindly, crooning of a peasant nurse. May we not fancy the refrain of her song somewhat after the fashion of the following lines:

"Oh hush thee, my baby;
The time will soon come
When thy rest will be broken
By trumpet and drum,
When the bows will be bent,
The blades will be red,
And the beacon of battle
Will blaze overhead.
Then hush thee my baby,
Take rest while you may
For strife comes with manhood
As waking with day."

*See music on opposite page.

Vocal Department

Conducted by H. W. GREENE

THE HURRY UP METHOD.

A YOUNG man walked into a New York vocal studio last winter and asked to have his voice tried. The teacher tested the voice, found it quite promising, and so informed him. The following dialogue then took place:

Young Man—"Will it pay me to have my voice cultivated?"

Teacher—"That depends more upon you than it does upon the voice."

Young Man—"I thought you said my voice was promising."

Teacher—"So I did, but it doesn't follow that you will have the courage and patience to face difficulties and work them out, which is what must be done with any voice to redeem the promise there is in it."

Young Man—"Oh, well! I'll work all right. I just love music, and my folks tell me they would rather hear me sing than some professionals that come around."

Teacher—"Possibly your folks are prejudiced a little. Have you sung much in public?"

Young Man—"Yes, sir; I sang the tenor part in 'Queen Esther' and I sing in the choir."

Teacher—"Then you can read music."

Young Man—"No, but my sister is the organist, and she plays the music over and over for me until I get it right. I have a letter from our pastor which will give you some idea of what they think of me in the church" (hands it to teacher).

Teacher reads as follows:

To Whom it May Concern:

The bearer of this, Mr. Willie Williams, is one of the brightest young lambs in our flock. It is with deep concern that we come to the parting of the ways, knowing the temptations in large cities which so often are the undoing of country boys. He has sung the tenor in our chorus choir and occasionally sustains a solo part with credit. He is going to the city to expend a sum of money which was left him by a relative for the furtherance of his singing. We all hope he will return to us soon, greatly strengthened in voice and knowledge.

REV. J. W. THOMASSON,
Pastor of Ivy Mountain
Church, Greenland.

Teacher—"This letter tells me you have had a sum of money left to you which you have decided to expend in voice-culture. Will you give me some idea of your plans?"

Young Man—"There was a lady from the city who boarded up our way last summer; and she said I ought to have my voice taught, for tenor voices were scarce, and good ones like mine were paid as high as five or six hundred dollars a year for singing in church. I had this money left to me; so have come down to find out about it."

Teacher—"Do you expect to board in the city?"

Young Man—"Yes, sir; and I would like to know how much my lessons will cost to stay right on and finish, so as to plan for my boarding money."

Teacher—"Then you expect to stay until you finish? How much money have you set apart for the purpose?"

Young Man—"One hundred and fifty dollars, sir."

Teacher—"After recovering from his surprise" "I am afraid, my young friend, you have not money enough to carry out your plans."

Young Man—"But the lady who was there last summer said there were teachers in New York who could finish me up in three months."

Teacher—"That may be true, but I have not a great deal of confidence in the quick 'finishing up' process, and would advise you to talk the matter up at home and plan for a longer stay or not enter upon the study at all."

(Exit Willie.) Of course, this was an exceptional case. People are not, as a rule, so deficient in knowledge of the requirements and conditions of study; but it points to the fact that teachers who may mean well fall into taking into account the narrow views and limited understanding of those not accustomed to think in their grooves. It is probable that they would appear quite as ridiculous as their own victims if they were making inquiries with the points of advantage reversed. The essential idea of music has not yet taken a strong hold upon the masses. It will be many years before ear-worship is changed into thought-worship by the American music-lover as a whole. But to return to our muton: the "Hurry-Up Method" never was better illustrated than by the following circumstance, the truth of which we can vouch for.

"Good morning," said a young man to the director of a large and well-known conservatory of music in the Middle West. He had an air of business and spot cash about him that looked promising for the school. Here was a new pupil and a man of force; so a cordial, but anticipatory, "Good morning" was the reply.

"I wish to play the church-organ and to learn it right away."

"How much can you play now?"

"Not any; that is just why I am here."

"Then I presume you play the piano?"

"Not at all."

"Don't you know anything about music?"

"I don't know a note from a doughnut, but I came here to learn it, and I want to know how long it will take."

The Herr Director concealed his surprise, and asked the young man how long he expected it would take. The prospective organist said: "Well, I suppose to do it up fine I ought to spend a month or six weeks."

"And what is your hurry?" was the next question.

"They have bought a new organ at one of the churches in our town, and are after an organist; and as there is a little money in it I applied for the position and was accepted. The committee have given me two months to get ready in."

The "Hurry-Up Method" is advertised all along the line of musical study. We read of "The Lightning Method of Piano-Playing," "Piano taught in twelve lessons," "Singing in three months," etc., etc., all of which can be justified only on the score that it pays in money.

Does it pay in music? Yes, in one way. It more clearly defines the line between the art and its empty imitations. In other respects it is a misfortune, as it does the wheels of progress and lends to impressionable minds an idea of the superficiality of music, and to the more thoughtful gives rise to the question as to its value as a worthy pursuit. To correct these false impressions is the duty of every teacher. It were far better to discourage the study of music than to foster the fallacy that anything worth while can be learned in a hurry. That our language is peculiarly rich in those narrow intermediate vowels which give fine shades of tone, as the mixed tenses give expression to a painting, gives it a strong claim to our respect and our study.

When these inventions were first brought to notice musicians stood clearly on the defensive; they were associated with the street crank music machines, and

those monstrosities which are to be found in German Rathskellers, which owe their transient activity and noisiness to springs and weights. However, it was soon realized that there was a difference. As the instruments were developed new possibilities were revealed, and they began to take their place in the legitimate art-field. They are almost limitless in the matter of technic imitation, and the principal objection to their use, the limitations in shading and expression, are yielding to man's inventive skill; clearly these instruments have a place in the great musical fabric, and we need not search deeply to realize their purpose.

There is no music so difficult or well constructed but appears in the mechanical repertory, and thus do many who would otherwise shut out from an intimate acquaintance with music of the better sort find an increasing pleasure in hearing it. Another advantage lies in its durability; one may repeat it as often and as many times as taste or curiosity prompts him. In short, we arrive by this means and at once at the fullest fruition of the "Hurry-Up Method," avoiding all of the dangers of loose and hasty preparations, and enjoying promptly some of music's most exalted strains. Is not this an improvement on the wretched apology for art which emanates from the teaching "Shylocks" who hold out false hopes of quick results? There is much to be said on this subject, and it is only just to approve of the great change in this particular in recent years. To present to the student's mind the immeasurable depth of musical thought is to dignify it and increase the veneration with which he approaches it.

THE DOCTRINE OF PARALLEL DEVELOPMENT ALONG OF VOWELS.

Over the six fundamental lines of parallel development along which the human voice proceeds, one of the most important pure vocal sounds there is a divergence of opinion. The *bel canto* singing of the world has been learned from Italy, and it is not strange that the views of the whole civilized world should have been colored, or at least tinged, by the qualities of that language.

The Italian language owes some of its far-famed smoothness and euphony to the fact that it has but six recognized vowel-sounds, with possibly two slight modifications of them. Thus, the task of the singer is simplified. The English language has all of the vowels of the Italian, plus at least as many more narrow or modified vowels. To illustrate and define this matter take the following list of words: Me, may, not, note, saw, see. These are the six large or open vowels; now the narrow: Fair, men, sing, sun, look; and the diphthongs are: Night, joy, now, with ye and we, as reversed diphthongs. These are somewhat modified and blended, by various speakers, but are the essential elements of the language. Despite the fact that the usages of some artists violate the principle, and despite the fact that many teachers systematically antagonize it, I am decidedly and strenuously of the opinion that the true law of the singing voice is to utter the word of the text, precisely the same when in singing as in speaking.

No one of the European languages commonly used in singing is seemingly so ill-adjusted to the voice as the English, yet this is only a seeming undress. The fact that nearly all the people who have taken up singing as a profession for centuries past came from Italy, France, or Germany, or some of their cognate nations, while the English and Americans were occupying themselves chiefly with political and industrial development, has caused the real beauty and value of this magnificent tongue to be ignored and overlooked. That our language is peculiarly rich in those narrow intermediate vowels which give fine shades of tone, as the mixed tenses give expression to a painting, gives it a strong claim to our respect and our study.

Just look at random at a few of the beautiful words which our lyric poets employ, the vowel backbone of which is of the narrow variety: Fair, when, then, there, sing, wing, ring, spring, fling, run, sun,

nut, dove, loak, book, brook, book, would, should, could, stood, and a thousand others.

It is often told to students that these vowels give the voice a mean and narrow quality unless they are distorted a little and made broad. This is the notion which I utterly contradict and oppose. There is nothing more lovely than a full, free voice, uttered spontaneously, and flowing out as if a gushing fountain were at work and could not be suppressed, while all the beautiful words of the poet float upon the surface of the stream, like leaves and flowers.—J. S. Van Cleeve.

BREATHING.

Why should singers be compelled to learn breath-control? What is the difference between ordinary breathing and that which is used by singers? Why is it that some teachers insist so much on correct breathing? These questions have all been asked me in the course of my experience as a teacher. They are merely different forms of the same question.

Breathing is one of the few things we do not have to learn to be in order to live. Ordinary breathing is perfectly natural, and people can follow their vocations in life without paying any attention to the manner in which they breathe. To be sure, a person's capacity for breathing can be much increased by practice, and in so doing his chest-expansion will be much greater and his health improved. And yet this will all come under the head of ordinary breathing as distinct from the breathing required of a singer.

ORDINARY BREATHING.

In ordinary breathing the movements of the body follow along what are called "lines of least resistance"; i.e., the abdomen expands considerably more than the chest and ribs, because it is less of an effort for the diaphragm to descend and force out the comparatively soft tissues of the abdomen than it is to lift the breast-bone, flex the muscles across the chest, and bend outward the ribs—all of which occurs when the chest expands. The reader must understand that I refer to people whose clothing is sufficiently loose to allow the expansion of the abdomen. It is possible to have the clothes about the waist so tight that it is easier to expand the chest than to stretch the clothing. In ordinary breathing, if a moderate amount of breath be taken, most of the motion is in the abdomen, but if the quantity of breath be increased so as completely to fill the lungs, the chest will rise and the ribs expand. In ordinary breathing all the effort is made in *taking* in the breath. The larger the quantity inhaled, the greater the muscular effort. Then, by merely "letting go," the natural contraction of the muscles will expel the air.

CONTROL OF BREATH FOR SINGING.

Now, while ordinary breathing is perfectly natural, the control of the breath in singing is not, but has to be acquired by long practice. It is not necessary for a person, when talking, to pay any attention to breath-control, because he is constantly and rapidly articulating consonants which mechanically prevent the rapid escape of breath, while the vowels are so short as to prevent the breath from being wasted. He also talks within a small radius of pitch, using his vocal ligaments in a normal position of which they are relatively strong and able to withstand considerable breath-pressure. On the other hand, when he sings, he is forced to prolong the vowels and also have his mouth and throat open much wider so as to cause a larger respiration of the tone therein, which causes a much greater waste of breath than talking. He is also compelled to sing over a wide range of pitch, and, when singing at either extreme of his vocal compass, the vocal ligaments are forced into abnormal position, in which they are very weak and will not at first withstand much breath-pressure.

What is the untaught and inexperienced singer liable to do under these circumstances? He may control the breath by contracting the muscles which

surround the vocal ligaments, thus stiffening them and forcing them to hold back the breath, which prevents their free vibration. This is the cause of all the harsh qualities of tone which come under the head of "throaty." A beginner can usually produce more power in the throat, but at the expense of quality and also ultimately at the expense of his voice, as no flesh and blood will stand such treatment. Another way of incorrect breath-control is in the region of the soft palate, the back of the tongue, and walls of the throat. When the breath is controlled here, it produces a smothered quality of voice which some call "covered," and which many call a "drawn" tone, but at the expense of reach (I must admit that, between a "drawn" and a "covered" tone, I prefer the latter, as that is not harsh), or the breath may be controlled by the soft palate in such a way as to send it partially through the nose, thereby producing a nasal quality. As a rule, when the breath is improperly controlled, it is not by any one way, but usually all the muscles in the region of the larynx and pharynx are more or less contracted in the effort to withstand breath-pressure.

It is in the many different combinations of incorrect breath-control which are responsible for the many more or less unusual qualities of tone. In other words, if a singer help the control of his breath in his larynx, he alters the quality of the vibrations of his vocal ligaments. If he control it in any part of the musical tube, i.e., between the top of his larynx and his lips—he alters the shape and condition of that musical tube, and thus changes the tone-quality. In fact, even a little anxiety regarding breath-control will impart an anxious quality to the tone itself, though, if one could observe the action of the muscles, the change might be almost imperceptible. Any effort toward breath-control in that part of the singer's anatomy will cause an unnaturalness of tone, and prevent the free, spontaneous delivery which only can be musical and artistic.

HOW CONTROLLED.

But, of course, the breath must be controlled somewhere, else all possibilities of tone are gone. It must therefore be controlled in the body. But how? This question has probably caused more controversy than anything else pertaining to the art of singing; and thus have arisen the various styles of breathing, such as clavicular, intercostal, diaphragmatic, abdominal, etc. No one will find fault with the manner in which a singer controls his breath so long as he controls it in his body, and not in his throat. I say controls it so that he can inhale a reasonable and necessary amount and then exhale as much as may be necessary without its causing him any fear that the supply will be insufficient for a long phrase and without the tone's being overblown. No true meaning of the word "control" stops short of this, and, if the reader has not solved this problem, I advise him to give his undivided attention to it. It is the vital, crucial point which must be solved—not merely theoretically, but experimentally and practically—before anything else.—Horace P. Dibble.

(Concluded in THE ETUDE for August.)

Acoustic reinforcement bears intimate relation to the nicer intricacies of expression. Indeed masses of air possess the property of sympathetic vibration.

According to the variation in capacity of the inclosing bodies, do they respond to different notes or tones. A mechanical resonator of fixed capacity can respond only to the one note whose vibrations are synchronous with its own. The resonator, however, re-enforces the harmonics of a given note, as well as its fundamental tone of the resonator so to much less than the tone of the resonator as to be indistinguishable. For the analysis of any given sound it is necessary to have a set of these instruments corresponding to it and its harmonics. The application of one after another to the ear will determine the presence or absence of the notes they represent; and the separation

of any sound into its component parts is accomplished. By this means it is clearly demonstrated that the quality of a sound is dependent upon the number, pitch, and intensity of the harmonics or over-tones entering into its composition.

The mental passage from the mechanical resonator to the constantly-changing, wonderful device of the Creator, by which his creature man may rise to the transcendental heights of sentiment, is an easy one. Nature's resonator—viz.: the buccal and pharyngeal cavities—is, under normal conditions, constantly adapting its capacity to the re-enforcement of tones of different pitch. As the pitch ascends, the capacity of the resonator gradually diminishes till it becomes comparatively small. This diminution does not mean any constriction of the throat, which must always be amply open, regardless of pitch, but is accomplished by the base of the tongue. Unlike the tip, the base of the tongue is attached along its under-surface, and its elevation involves a reduction of the resonator's capacity, and the displacement of a corresponding amount of air. The elevation of the base of the tongue, with ascending pitch, and its depression with descending pitch, are entirely involuntary movements which can only be controlled indirectly by a flexible jaw and open throat. They are infinitesimal from tone to tone; but their effects are readily appreciated from register to register. When they occur involuntarily, another instrument is added to the vocal organ; for the inclosed air in the resonator, becoming sympathetically vibrant, catches up the tone of the vocal cords, and sings with it, in union.

PLACING THE TONE.

With natural, automatic conditions obtaining above and below the larynx, the spirit of song or speech will declare itself with inspiring spontaneity; will rejoice with its acoustic counterpart in the unrestricted home prepared for it; and its dual voice will leap forward to the palatal sounding-board, like a thing material. This is the so-called placing of tone, which is dependent upon the conditions governing acoustic re-enforcement. For low tones, the sound-waves impinge well forward on the hard palate, just back of the upper front teeth. As the pitch ascends, the placing gradually goes higher until it reaches the roof of the mouth. Finally it again comes forward, but not directly forward as in the lower tones of the voice; for the sound-waves of higher tones first strike the roof of the mouth and are then reflected to the teeth. Vocal nomenclature styles these higher tones "covered."

Placing is the great stumbling-block of beginners. Usually they conceive the exact situation for the placing of tones of different pitch; and then attempt to force the tones to these points by local effort. Natural tone-production cannot be forced by local adjustment. Its beautiful mechanism must be allowed to act on the volition of the spirit. The movements concerned in the adjustment of the resonator must occur automatically, without any local sensation other than that caused by the vibration of the correctly-placed tone on the hard palate. Practically the student should avoid the conception of high and low placing. The objective point is the front of the hard palate; and he should think every tone (high or low) forward, and accomplish his desire solely by a flexible and decisive opening of the mouth.

The natural variations in placing, regarded from below upward, are caused by such a progressive decrease in the length of the vertical and antero-posterior diameters of the posterior half of the resonator, as shall so modify the trajectory of the sound-waves that their ultimate point of contact with the hard palate shall be continually elevated. Until finally their trajectory is broken at its end, by the introduction of an obtuse angle whose vertex, being in turn elevated and retracted, shall gradually depress the ultimate point of contact till it again reaches the anterior border of the hard palate, or where it was situated when the trajectory of the sound-waves was

at its lowest. Thus, while the placing of the highest and lowest tones of the voice are identical, their approaches are vastly different. The sound-waves of the low tones come forward by a low line of curvature, and are but slightly focused on the hard palate; but those of the higher tones become more and more sharply focused with ascending pitch, that of the highest being exceedingly concentrated. Placing, as regards ascending pitch, comprises an ascent and then a descent; the first being gradual, and the second rapid. Their proportion, ordinarily, varies from a:b:1:4:1 to a:b:1:5:1, according to extent of compass. Placing and acoustic re-enforcement cannot be dissociated, the changes in dimension of the resonator, governing placing, being caused by the conditions imposed on the base of the tongue by the requirements of acoustic re-enforcement. As the base of the tongue forms the floor of the resonator, obviously its depression or elevation constantly changes, not only the diameters of the throat, but, owing to its posterior position, also the curve of approach of the sound-waves to the hard palate. Freedom of external vowel-formation will rapidly lead to the practical understanding of placing, and make the equalization of the registers of the voice a comparatively simple undertaking.

The conditions of acoustic re-enforcement and its consequent determination of the placing of tones show very forcibly why vowel-forms should not be exaggerated; for by their exaggeration these absolutely essential movements are hampered or altogether prevented. A command of acoustic re-enforcement is the greatest essential to the practical use of the voice; for it is evident that by such re-enforcement of tone increased amplitude is obtained without the expenditure of additional expiratory force. It is the application of this principle that gives rise to the pleasurable sensation experienced by the natural singer. He has obtained a desired end without direct voluntary effort, and feels a justifiable satisfaction in the reflection that he was enabled to do so by reason of mental rather than physical force.

UNIFORMITY OF VOWEL SOUNDS.

A change in size of the resonator, during the process of re-enforcement, involves a like change in vowel-form. Thus, when tones are acoustically re-enforced, vowel-sounds are sung with different forms: large, medium, and small, according as the conditions of pitch require. These variations in vowel-form do not signify geometrical ones; but of dimensions, just as any given form may be of varying size yet retain its exact proportions, as a large, medium, or small-sized ellipse.

If the production of vowel-sounds has been interfered with by dragging the consonantal formation, and harnessing the consonantal form to the subsequent vowel-form, neither one can be brought to its fullest perfection. Consonantal and vowel formations should be separate and distinct functions. The result of their confusion is a corruption of the vowel-sounds, viz.: destruction of their natural qualities by the exaggeration of harsh, shrill, and unmusical harmonics. If the quality of each has been so changed, their differences become very marked, even on tones of moderate power; and when additional power is required, almost all musical beauty is lost, or, at least, incalculably diminished.

The index to uniformity of vowel-forms is a common direction or placing of the sound-waves. The placing at a given pitch should be practically identical for each vowel-sound; and in correct, natural vocalization every vowel-sound can be sung with the same placing, and a smooth, very flattering uniformity of quality. Uniformity can only be attained by association and comparison. The endless singing of *solfege* on a single vowel-sound has its use with the singing-master, for developing flexibility; but is of no value to the voice-builder, and is positively harmful to the untrained voice. The voice that must sing on many vowel-sounds cannot be trained for practical use by the development of but one. It is a very simple argument to advance, that all the

vowel-sounds of a language must be cultivated for its finished use in song or speech.

To secure uniformity between the vowel-sounds, the form of all must be approximated; and to accomplish this, necessary changes in form should be limited, almost entirely, to the internal, automatic adjustment of the larynx, pharyngeal cavity, and soft palate. It is not necessary for the lips to be protruded for the formation of certain vowel-sounds and retracted for that of others. Anyone who hath eyes to see, and ears to hear, can convince himself, if he chance to give audience and attention to a natural singer, that the most mellifluous, expressive, and, in every way, practical results are obtained without facial contortion.

After uniformity of quality between all the vowel-sounds has been attained by the approximation of formation, then opens before the singer the illimitable field of expression in song, and the far reaches of interpretation.

THE DEVELOPMENT OF INDIVIDUALITY.

When the singer has secured automatic breath-control, authoritative articulation, uniform vowel-formation, and a beautiful gamut of vowel-sounds, then he has reached the dividing-line between the calm of ratiocination and the exuberances of sentiment, and is equipped for a satisfactory study of the art of singing. Those who have learned that the organ of the Almighty can be assumed but as originally intended; that language, the imperfect invention of inferior man, must be made subservient to harmony, and not allowed to usurp her sphere with manufactured discord; who have not asunder the veil of vocal mystery, and discovered the divine instrument, may not only scatter the merry pearls of colorature, and ravish audient ears with velvet cadences, but also strike upon its heaven-born strings the spontaneous notes of joy and praise, wake the burst and limpid flow of passion, move it to the rhythmic pulsings of tenderness, and, withal, lend to its voice a tinct of their own souls, and make it the vehicle for spiritual tones forever echoing down the long vistas of self-expression.

Self-expression determines the original artist. The voice-builder can develop a pure and expressive voice; the singing-master can foist his own conceptions on the imitator; but every vocal artist worthy of the name must rely on his own interpretations. Self-culture is the foundation from which rises initiative. Emotionalism may be worked upon, drawn forth, and developed by the singing-master; but emotionalism is a poor substitute for the expression of exalted sentiment and character.

TO NE COLOR.

A masterful control over the application of acoustic re-enforcement, and an artistic judgment as to the degree of power to be employed for varying sentiments, is the perfection of tone-coloring. It is tone-color, with its intricate and subtle variations, which makes the human voice the most beautiful of all instruments.

It is that which gives brilliancy, gravity, and soul to the voice. It determines the finished artist. The ability to color the voice in sympathy with the words of another depends upon the power of the imagination, which, in its turn, dependent upon education and culture. When the singer enters the field of interpretation he is thrown on his own resources, upon that which he can get from no teacher of the voice; his knowledge of the forces which sway feeble humanity, and to fro, at will. He must be able to touch the pulse of life accurately, that it may bound at his suggestion.

PSYCHIC ELEMENTS.

The creative power of the mind supplies the gaps which experience has left vacant. Imagination, sympathy, and soul go hand in hand. The stronger the pathy, and the deeper the soul. Sympathy enables the artist to assume, and throw his whole soul into the part of another whose character and action have been predetermined by the imagination. Many a

voice has fallen short of greatness because its possessor lacked sympathy with his impersonations.

Dramatic action is the natural outcome of feeling, and, when properly utilized, greatly enhances the effect of the voice; yet how often we see singers whose action is a mere matter of stage-business, their gestures inappropriate, their voices cold. Their voices may be beautiful; may have reached the zenith of mechanical perfection; but that is all. We are constantly reminded that this is *M---*, or *Mme---*, and never allowed to forget them, and reveal in the illusion of a Faust or Marguerite. But how different when we hear an artist who lends his soul to his voice and action; who adapts the color of his voice to every emotion, and his action to the expression of the voice; who by the fervor and truthfulness to Nature, of his voice and action, makes us forget ourselves, the theater, and the individuality of the singer, while absorbed in the realism of his portrayal.

The skillful vocalist and the soulful singer are entirely different entities. One of but ordinary vocal endowments may have the sensitive soul of an artist, and a genius for interpretation, exceeding that of the most gifted singer. His rise to recognition will be rapid; while, on the other hand, the possessor of the most mellifluous or dramatic of voices, if he be deficient in symmetrical, imaginative conceptions, will be anchored in the shoals of mediocrity.

In its highest form, the genius for vocal interpretation is dependent upon intellectual, moral, and physical harmony and development. Beautiful voices are exceptional. A voice of pleasing quality, backed by artistic conceptions, is the more practical and more admired. The intellectual possessor of such a voice, who has learned and practices automatic breath-control, and the dissociation of consonantal and vowel-formation, has a masterful control over acoustic conditions above the larynx, and glories in a genius for interpretation, may cast his mental glance along the path which leads to eminence, and discover no obstacle other than studious application.

—V. R. Sample.

QUESTIONS AND ANSWERS.

C. W. B.—I have heard the word "infinite" sung three ways in that same *Te Deum*: *Infinite*, *Infinite* (short *i*), and *Infinite* (long *i*). Such variations usually depend upon the culture or whim of the director or singer. My rule in such cases is to search for the intention of the composer, which is sometimes difficult to ascertain. Mr. Buck is a broad man and would not be likely to split hairs on a word as elastic as that if the musical or dramatic effect was at stake. Since the long *i* is used in the word "finite," I think it would be permissible to carry that use of the vowel into the longer word in cases where it is used in a dramatic way or when approaching a climax. There are but few words that are improved by changing the vowel sounds when singing. "Abraham" and "Wind" are examples.

W. J.—The word Abraham has been the source of a lot of trouble. I think the good old patriarch would have appealed to the courts for something easier if he could have foreseen the trouble his name has caused. Some pronounce it A-bray-ham; others, Ah-bra-ham, second syllable like *bro* in brother; others, Ah-brab-ham; and others, to which group I belong because of the euphony rather than from any particular training, pronounce it A-(long sound), bra (Italian *a*), ham, the regular sugar-cured variety.

MANY, perhaps most, persons deceive themselves in regard to music. When they think they are talking about it, they are not talking about the music itself at all, but about how it makes them feel; and, as the world goes, there is probably no single subject the general discussion of which reveals so enormous a disparity between the intensity and the definiteness of the impressions persons receive.—Aphorism.

Children's Page

Conducted by THOMAS TAPPER.

MUSICIANS BORN IN JULY.

JULY 1. William Vincent Wallace.
JULY 6. William Croft.
JULY 10. Henri Wieniawski.
JULY 11. Anna Mohlig.
JULY 18. Pauline Viardot-Garcia.
JULY 22. Luigi Arditi.
JULY 23. Antonio Sacchini.
JULY 24. Adolph Charles Adam.
JULY 26. John Field.
JULY 27. Otto Singer.
JULY 26. George Onslow.
JULY 28. Carl Zerrahn.

In the CHILDREN'S PAGE lesson on Bach and in the one on Handel there were two paragraphs, one entitled "Said by Bach"; the other, "Said by Handel."

If the readers of the CHILDREN'S PAGE want a summer task, they may select not fewer than five nor more than ten short, complete sentences by Haydn, and the same by Mozart. The best lists will be printed in THE ETUDE for September and October, under the captions "Said by Haydn" and "Said by Mozart."

To the two readers who send in the best list of each composer we will send a copy of "First Studies in Music Biography" as recompense for the work.

WILL readers and Club-members take up the query sent us by a correspondent and suggest some suitable names for clubs?

Thus far, clubs have reported the following names: The Etude Club, The Young Ladies' Choral Club, The Cecilia, The Mozart Club (three clubs have already chosen this name), The Chopin Club, The Verdi Club.

Editor CHILDREN'S PAGE: My pupils organized an ETUDE CHILDREN'S CLUB on the 9th of May and chose name and completed organization, May 31st. We selected the "Verdi Club," and have fourteen members; we meet the last Saturday afternoon of month. Our officers are: Pres., Vera Richter; Vice-pres., Pearl Hurr; Sec., Mae Lentz; Treas., Elsie Taylor.

At our last meeting we had the "Interval Lesson" in the January ETUDE; six of the questions on the picture in January ETUDE were given out previously for answers to be found. We also had a short program (table from THE ETUDE and music). We had on the blackboard the names of all the composers born in May, with date of their birth. We read them by turns and in concert, thus learning to pronounce them. After all business and lessons, etc., we played "Musical Authors."

Our initiation fee is ten cents. A fine of five cents is imposed on any member absent from Club-meeting, unless sick or out of the city. If a member has part in the program and stays away, she is fined ten cents. As our June meeting will be the only one until fall, we shall not begin the regular case of study until that time. At our next meeting I shall give them the next "Interval Lesson." All are to find out something about Verdi, and tell it and then we shall play musical games again. Respectfully yours, Nettie E. Barress.

[This is an interesting letter. The lessons which have thus far been a monthly feature will begin again in September. Clubs should note that the "Verdi" takes up review-work. An excellent plan. Save your ETUDES, so that we may make use of and reference to back numbers.—Editor.]

Mr. Thomas Tapper.

Dear Sir: I have a Musical Club composed of seven of my pupils, and we would like to join your ETUDE CLUB and follow out the course of study outlined in THE ETUDE.

We have been having monthly meetings since last fall. We have studied the lives of Bach, Mozart, Haydn, and others. As all the members are studying sonatas and the Bach "Preludes," it has been very interesting as well as instructive.

We named our club the ETUDE CLUB, before we knew you called yours by the same name. I hope we will not have to change it. Please send us a certificate of membership.

We have no officers, as I am the leader. We organized October 3, 1901. Respectfully yours, Lillian P. Courtright.

[The expression ETUDE CHILDREN'S CLUBS has reference to the Guild in general. All children's music clubs which follow the Lessons in THE ETUDE CHILDREN'S PAGE, and which receive its membership certificate from THE ETUDE are thereby affiliated. We do not sacrifice their individuality nor freedom. Any club name they may select is theirs. It is expected that all clubs will follow the work as given on this page, will report their meetings, change of officers, change of programs, and any interesting matter that arises.—Editor.]

Mr. Tapper: I write to tell you of our ETUDE CHILDREN'S CLUB. We have selected as the name of our club "Amateur Music Club." We organized March 28th with a membership of five. Our time of meeting is every Thursday evening. The following are the officers of our club: Pres., Mrs. Roberts; Vice-pres., Leah Johnson, Sec., Bernice Spears.

We have had one recital, and it was a success; our program was mostly instrumental music and recitations. Our teacher (Mrs. Roberts) has presented the class with a nice honor-badge, for the one who has the highest average of practice.—Bernice Spears, Sec.

[Clubs should not fail to send a copy of programs. They are useful and interesting.—Editor.]

Mr. Tapper: I have organized an ETUDE CHILDREN'S CLUB with my junior pupils. The name of the Club is "Children's Carol Club." Our Motto is "Courage, Conquer, and Character." The first letter of each word of the name of the club and motto being C. Our colors, blue and white, emblems of truthfulness and purity. We meet fortnightly. The following officers were appointed: Tina Le Master, Pres.; Lena Treas., Vice-pres.; Myrtle Ireson, Sec.; Goody O'Brien, Treas. We are studying Mr. Tapper's "First Studies in Music Biography." We have one hour for study, one-half hour for a special program of music and recitations, and the remainder of the afternoon spent in games, etc. The children seem very enthusiastic. Please send me a certificate of membership. Date of organization, May 31, 1902.—M. H. F. Eusey.

The suggestion has been made that in the July and August Children's Pages the Biography and Theory lessons be suspended, in order that Clubs and private students may review the lessons already given and have the benefit of continued work when schools and music classes are again organized.

The Haydn biography will appear, then, in September; the Mozart in October, with an interesting portrait of "Nannerl," the talented sister of "Wolferl."

THERE are many accounts of children composing music at a very early age. Mozart was, perhaps, one of the most remarkable. He wrote little pieces and extemporized at the age of four. Then there was Samuel Wesley, who, at the age of eight, wrote an oratorio; but Dr. Crotch, already at the age of two commenced trying to invent tunes. In the April number of *The Pedagogue* (published in London) interesting specimens are given of tunes invented by a very young child, Robert Platt, by name. Many specimens are given, the first having been taken down when he was barely seventeen months old. These first steps in composition are very remarkable, and yet it must not be forgotten that children naturally musical have quick ears, and tunes which they hum or fumble out on the pianoforte may be in part echoes of songs sung or crooned to them by their mothers or nurses.

SOME WAYS OF TEACHING A CHILD CHORD-RELATIONSHIPS.

who represented notes by means of planetary signs, of which the sun was the central and attracting note, may be found useful.

To very little children, Miss Kate S. Chittenden's idea of the tones of the scale bearing a family relationship to one another carries a more direct appeal, the tonic being the tone-mother, and all the rest her children, with the seventh or youngest son as the mother's especial favorite.

Miss Chittenden was the first to discover how the triangle could be used as a symbol for the triad. And her method of teaching harmony is most clear and simple to a child, practically useful in teaching him chord-relations and arousing and developing his constructive imagination as well. Children like to work with things they can actually see and touch. They are always fond of putting puzzles together, and they delight in making triangles representing the major and minor triads fit into one another for the formation of a long "tape measure," the major triads in an upright position, the minor ones inverted. These triangles may be cut out of cardboard, and glued to make them look pretty and attractive and at the same time to stimulate the child's sense of color.

For instance, the tonic triad of C-E-G may be plain white, and the ones on either side, the dominant of G-B-D or subdominant of F-A-C, the primary tints of colors which shall brighten in the sharps and deepen in the flats, the minor triads between being soft, neutral tints. With this introduction to the triad and its possibilities a child is apt to be eager for a more intimate acquaintance with harmony.

After making the "tape measure" of triads he is usually enough interested to tie to them together in the shape of homonyms (eight-sided figures containing the thirteen triads and showing the key-relationships). These homonyms may be made in every key, using the tonic triad or common chord as the central triangle of each homonym.

The synthetic teachers have found the very smallest children not too young to learn these chord-combinations. And it is of the greatest value to a child to learn thoroughly at the outset the triad forms, with their different positions and combinations, and also their musical meaning:

"That out of three sounds he make,
Not a fourth sound, but a star."

Carroll Ward.

THE PICNIC MUSICALS.

"I'm going to have company next week and mamma says I need not take my lesson." Or, "I'm going to

the next town (perhaps it will be the country) tomorrow, and visit a few days, so, of course, I can't take my lesson, for there is no piano there." As we all, old or young, work better and to more purpose when there is an object, I bethought myself of the Picnic Musicals two years ago, after much casting about in my own mind for some means by which the children in my class could be kept together, and the work made pleasant, interesting, and profitable.

This Picnic Musicals took place three weeks before the fall term of school began, all mothers being asked that each child be released entirely from piano-practice during these three weeks.

Early in June the plan was explained: each could play two short solos, besides taking part in a duet or trio; all solos were to be memorized and were to be chosen by themselves from the pieces or studies learned during the summer. I think the reason they worked with such wide-awake interest through all those warm weeks was because this musicals was to be distinctly their own. There were no pupils from the adult class to be depended on; if it was a success, they must make it so; all the glory, too, would belong to them, and each one seemed to feel that much depended on her individuality.

The day decided on was bright and clear and the Picnic Musicals was given at four o'clock in the afternoon at the home of one of the pupils who had a new Steinway piano and a beautiful lawn. Mothers and sisters were invited to listen to the program, after which the children played until the supper had been spread under the trees on the shady side of the house. Everyone had brought something for the picnic, which had been planned so that few dishes were necessary. The cloth was spread on the grass, the children sitting on pieces of carpet. Sandwiches, fruit, cake, and candy proved a satisfactory lunch. Afterward there was more playing until the shadows had fallen low, and as they trudged homeward, making plans for the well-earned vacation, I thought how much had been accomplished in those ten weeks of uninterrupted lessons and how little would have been done by some, in the between-times, if there had not been that which made lessons and practice of primary, instead of secondary, importance.

I do not mean to give the impression that this plan will keep children at home when parents have arranged to take the whole family for an outing (nor would I want it so), but it does do away with missed lessons when pupils have company and prevents those little visits which can just as well be made all at once, after the summer term has ended.—May Crawford.

WORTH MEMORIZING.

Melody is the life-blood of music.—*Adolf Marx.*
A poet's work consists in what he leaves to the imagination.—*Richard Wagner.*

Of all the arts beneath the heaven
That man has found or God has given,
None draws the soul so sweet away
As music's melting, mystic lay.

—James Hogg.

LINES to Christine Nilsson:
"Hush! the clear song wells forth; now flows along
Music, as if poured artless from the breast;
Deep, strong, it seizes on the swelling heart."
Scorning what knows not to call down the tear."
Friedrich Gottlieb Klopstock.

"THREE trifles are essential for a good piano or singing teacher—

The finest taste,
The deepest feeling,
The most delicate ear—
and, in addition, the requisite knowledge, energy, and some practice."—*Friedrich Wiek.*

METHODS OF INTERESTING CHILDREN IN MUSIC-STUDY.

BY KATHARINE BURROWS.

III.

HAVE you ever tried a "History of Music" class? I do not mean by this a formal class where the pupils are expected to learn dates and to remember hard names and dry, biographical facts. That would neither interest nor benefit children, because they wouldn't remember such things. But if you select some attractive anecdotes, and connect them by a slender thread of biography, you will be surprised how much they will remember.

The lives of the great composers are full of delightful material for this purpose; for instance, Bach copying music in the moonlight, Handel practicing on his little dumb spinet, Haydn playing the drum; and the child-life of Mozart is so thrillingly interesting that the difficulty is to make selections from it. If you try to give the children an idea of the personality under discussion, his manner of life, the kind of house and town he lived in, and the kind of people he lived among it will interest them. Artists have helped us in this, by making a great many pictures of just the scenes we want to illustrate, and they are largely reproduced in the current magazines and musical papers. Some such scenes are to be found among the Perry pictures, which every teacher should use; they are good half-tones and wonderfully cheap, the only fault they have is that there are not more of them devoted to musical subjects. If you try a class of this kind you will find that the little pupils will be able to repeat your stories very soon, and write bright little stories themselves on the same subjects, too.

So far my suggestions have all applied to class-work, or work done under the teacher's immediate oversight; but, after all, the larger part of music-study is carried on alone, and that is where our main difficulty lies. If it were not for the practice-room, music could be made delightful to our little pupils with comparative ease. However, this terrible bugbear can be sweetened and robbed of some of its horrors.

Perhaps music-teaching requires a greater variety of qualifications than any profession adopted by women, and it would be difficult to say which of these qualifications is the most desirable; but certainly one of the most important is insight into character. If a teacher does not possess that naturally she should study to acquire it, by thinking over each pupil's manner and personality, remarks they may make about their lessons, and the thousand and one trifles which go to the expression of character. If you, my reader, are a young teacher, suppose you try this plan.

Get a little book and write in it the names of your pupils, give each one two or three pages, and every evening after your work is done write under the name of each pupil the impressions she has left on your mind. They might read something in this way:

Mary Smith. January 26th, Mary's first lesson. She is 11 years old, and says she has had two terms, but she hates to practice. Her last piece was the "Daisy Waltz"; but it was too easy, and mamma wants her to learn "The Blue and the Gray" (her words). Mary's hand is like a sledge-hammer and her wrist rigid. She says her last teacher didn't give her any finger-exercises or tell her how to use her hands. She has a good sense of rhythm and reads pretty well; looks sullen and lazy; but I don't think she is stupid.

I said I thought she had better wait and take up "The Blue and the Gray" a little later, when she was in better practice. I thought it better not to repeat it altogether, for fear mamma should take offense. I go her a little waltz by Beethoven, as she seemed to like it when I played it for her; two finger-exercises, and a very short study for legato (her legato is something dreadful; in fact, it doesn't exist). I

told her she would have to learn to play a good legato, or her pieces wouldn't sound pretty.

Second lesson. I am glad I gave Mary the Beethoven waltz. She thinks it's lovely, mamma thinks it's lovely, and everything's lovely. Mary thinks she'll like to practice such pretty music. She played the finger-exercises fairly well, using her hands quite a good deal better; the legato still has to be practiced. Jessie Brown. March 4th, Jessie is 10 years old; she looks very bright, and has the most earnest little face; says she wants to learn music more than anything else. Has never taken lessons, but took in everything I told her and reasoned things out very clearly. She has a nice flexible hand, and a naturally good position.

I just gave her some finger-exercises and taught her about the piano and the staff and all the beginning, but she seemed as pleased with that as if it were a lovely piece. She is very enthusiastic in her manner.

Second lesson. I haven't much to write about Jessie; she knew her notes so well that I taught her a little about time, and gave her a little easy piece to work upon. She was so pleased. She seems willing to really work; we had a little difficulty about some fingering, and she went right at it, and conquered it.

These are two specimen cases. They are both common in the experience of every music-teacher, and I merely give them as an illustration of the way to keep this "character book." If you jot down these little impressions every day you will soon find yourself watching for, and noticing trifling points which will before long give you a very thorough insight into your pupils' character, and after awhile you will need no book; your insight will become instinctive, and you will have learned in this way to study the individuality of each pupil.

It would be a good plan for every young teacher to have the words "STUDY THE INDIVIDUALITY OF YOUR PUPILS" hung in a conspicuous place in her bedroom so that she could see them the first thing in the morning and the last thing at night. Supposing you were to supply Mary Smith and Jessie Brown each with some finger-exercises, some elementary theory, and a study, say, out of Lebert and Stark's well-known book; what would be the result? Jessie would work on them and do her best; but Mary would not come back; she would go to some other teacher or learn "The Blue and the Gray" by herself.

You must study the individuality of your pupils, and you must understand each character, and you must apply your understanding with tact and judgment. This will go further toward interesting your pupils than anything else, and it will help you more than anything else in the all-important task of selecting music. In these modern days we have such a variety to choose from that we can please all tastes and temperaments, and there is no doubt that one's success in teaching depends very largely upon the selecting of suitable music for each individuality. If you give the Mary Smith of your class something rather light and pleasing with a decided melody and a strongly-marked rhythm, she will be pleased and interested, will enjoy learning it, and you may be able to lead her gradually to something of a higher order. You will yield to her at first in order that later she may yield to you. Eventually you may make a good musician of her, while, if you give her something entirely beyond her comprehension at first, you may frighten her away from music-study altogether, and so deprive her of one of the most refining and ennobling influences that life contains.

What right have you or I to do that, even if by doing so we carry out our strictest principles? Your class will not consist entirely of Mary Smiths or Jessie Browns; there will be all varieties and grades of ability and temperament, and it will be part of your work to judge of what treatment each one needs, and what will best develop her best possibilities. This is the most sure means (and I must admit the most difficult to follow) of interesting children in music-study.

Organ and Choir.

Edited by EVERETT E. TRUBETT.

SOME THOUGHTS
ON ORGANS
AND ORGANISTS.
By CH. M. WIDOR.

[CHARLES MARIE WIDOR, one of the most distinguished French organists and a celebrated composer, was born at Lyons, February 24, 1845. His father was a native of Alsace, but the family was Hungarian. He studied under Fétis, at Brussels, and Rossini in Paris, and his first position was in Lyons. In 1869 he came to Paris, as organist of the Church of St. Sulpice, famous for its fine organ, an account of which was published in THE ETUDE in January, 1901.—Editor.]

The Swell-Box.

The swell-box was invented toward the end of the last century. Handel had great admiration for this English invention, and the Abbé Vogler recommended it years afterward to the German makers. Nowadays



CH. M. WIDOR.

our instruments have become, in the opinion of the uninitiated, as expressive as a whole orchestra.

This is a great mistake. I repeat that the expression introduced into the modern organ can only be subjective; it is due to mechanism, and can never be spontaneous. While the orchestral instruments (both wind and string), the piano, and the voice can only shine by the spontaneity of the tone and the suddenness of the stroke, the organ, encompassed by its primitive majesty, speaks as a philosopher. It is the only instrument that can continuously expand the same volume of sound, and thus create the religious idea through the thought of infinity.

A good organist will only make use of his expressive means in an architectural way, that is, by treating them as lines and plans.

As lines, when he passes slowly from piano to forte on an imperceptible incline, by a constant progression without stops or jolts.

As plans, when seizing the opportunity afforded by a pause or rest, he suddenly closes his swell-box between a forte and a piano.

To try to reproduce the expressive accents of a treble string or a human voice is better suited to the accordion than to the organ.

The Chief Characteristic of the Organ.

The chief characteristic of the organ is its greatness, that is to say, its strength and will. Every illogical alteration in the intensity of sound, every shade that cannot be expressed or translated by a straight line, constitutes an outrage upon art, a crime of high treason. So all those who treat the organ as an accordion, who play arpeggios, slur their notes, or are rhythmically unsound, should be branded criminals, and held up to public scorn. On the organ, as in the orchestra, everything should be accurately realizable; the uniformity of feet and hands is absolutely necessary, whether you are beginning the note or finishing it. All sounds placed by the composer under the same perpendicular should begin and end together, obeying the hater of the same leader. We still see here and there unfortunate organists who let their feet drag upon the pedals, and who forget them there long after the piece has been played.

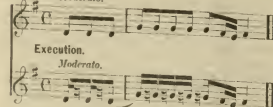
I should like to know what an orchestral leader would say if, after his last beat, his third trombone dared to hold a note. From what savage land did this barbarous custom find its way amongst us? It was prevalent some years ago—in fact, it was really epidemic. They are indeed gullies, those organists who do not link closely together the four voices of polyphony, the tenor and soprano, the alto and the bass. Take Bach's gigantic work, and you will not find in it more than two or three passages, two or three measures, that exceed the limit of the hands' extension. But admit the art of the sublime creator; a moment before or a moment after these passages pauses occur, which clearly afford the time to open and close the 16-foot pedal, so as to play with the help of the pedals tied notes that could not possibly be played on the manual alone. Save these two or three exceptions, which are fully justified by the music of the voices, the whole of Bach's work is admirably written, both in this and in every other sense.

Articulation.

The hammer of the piano strikes a chord ten times per second, and our ear can easily recognize the ten separate strokes, the sound dying immediately; but on the organ we must allow for a silence equal in duration to the sound between each repetition, if we wish clearly to distinguish these repetitions in a quick movement, or even in a moderate one. This is the formula that I suggest: Every articulated note loses half of its value.

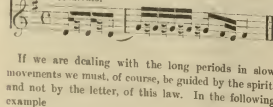
Example.

Moderato.



Execution.

Moderato.



If we are dealing with the long periods in slow movements we must, of course, be guided by the spirit, and not by the letter, of this law. In the following example

Example.

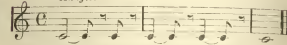
Adagio.



it would be of course be ridiculous to curtail by one-half the value of the dotted half-note. This is the way I think it should be played:

Execution.

Adagio.



giving the same value to the other rests.

Detached notes cannot be allowed on the organ. Each detached note becomes a staccato, like that of bow instruments; that is to say, a series of equal sounds separated by equal silences. Detachment should be effected by holding the finger as near the keyboard as possible, the wrist being slightly contracted.

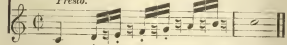
Example.

Presto.



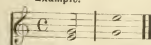
Execution.

Presto.

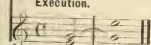


When two chords contain the same note, it should be tied, and not articulated:

Example.



Execution.



Rhythm.

What is rhythm? It is the constant manipulation of the will at each periodical recurrence of the strong beat. Rhythm alone will command a hearing; and on the organ, every effect depends upon the rhythm. Much as you may lean the whole weight of your shoulders upon the keyboard, you will obtain nothing from it. But just postpone the attack of a chord for one-tenth of a second, prolong it ever so little, and you will soon see what an effect is produced. On a keyboard devoid of expression, and without touching any mechanism, and with all stops open, you obtain a crescendo by the mere increase of duration given progressively to chords or detached notes. Playing the organ really means playing with chromatic quantities.

We be to you if your movement is not possessed of absolute regularity, if your will does not manifest itself with energy at each respiration of the musical phrase, at each break, or if you unconsciously allow yourself to "urge." Would you like a lesson in rhythm? Listen to those huge engines pulling tons of goods, admire that formidable piston-beat, marking each repetition of the strong beat, slowly, but pitilessly; it is like the very stroke of fatality; it makes one shudder.

Sit Still.

Avoid every useless movement, every displacement of the body, if you wish to remain master of yourself. A good organist sits upright on his bench, slightly leaning toward his keyboard, never resting his feet upon the frame of the pedals, but letting them lightly touch the notes, the heels being, so to speak, riveted together, and the knees likewise.

Nature has provided us with two very useful compasses, with both heels tight together, the maximum of separation between the points will give us the fifth; and with the two knees placed in the same position, this maximum should produce the octave. It is only by training in this way that we can ever hope to attain precision; the calves touching, the feet constantly coming together again. The foot should never strike the pedal perpendicularly, but with a forward

movement, just touching the note as nearly as possible an inch or two from the black key.

The Foundation of Organ-Tone.

Considering the state of perfection which the present builders have reached, we are almost dazzled by the amount of wealth they offer us, and tempted to wander from the straight road. We must not forget, however, that all music depends upon the quartet, whether it be on the organ, in an orchestra, or a choir. That is really the foundation of the language. Our quartet on the organ is composed of the limpid and noble sonority of the eight-feet pipes. The *basso continuo* of some organists who fall asleep on their sixteen-feet pedals is fast becoming a nuisance. We would go mad if we had to listen to a symphony in which the double basses played without interruption from the first to the last note. Plain-song itself loses its eloquence with such an interpretation, and yet it seems better adapted than any other form of art to a uniform bass, considering the apparent monotony of its structure, narrowly confined within the limits of the octave. But this apparent monotony only exists in the opinion of those who have no eyes to see, and whose ears cannot hear.—*The Musician* (London).

AN organ, the foundation of which is not good, is generally not much improved by rebuilding. Sneyter, the venerable and celebrated organ-builder at Frankfurt, once told some church-wardens, who asked him what he thought an old organ, which they wanted to have repaired, was worth, and what would be the expense of rebuilding it, that he thought the organ was worth about \$500, and if they spent another \$500 rebuilding it the instrument would be worth about \$250.

The four principal parts of an organ are the action, the bellows, the wind-chests, and the pipes. If the wind-chests are in good condition and the pipes were well made and voiced properly, the organ can be rebuilt with new action and possibly new bellows so as to be a satisfactory instrument. If the tone of the organ is very unsatisfactory and is due to poorly constructed pipes and poor voicing it is generally better to have new pipes for a majority of the stops, as the best electric action that will ever be made cannot produce a good tone from a poorly constructed pipe or open diapason.

It almost never happens that the action of an old organ is satisfactory, as the wear of the instrument shows most on the action; hence it is seldom wise to try to get along with the old action when rebuilding an organ. If, as frequently happens, the action is old fashioned, tough, and rattling, the wind-chests are in equally bad condition, and only a few stops have really a good tone, rebuilding the instrument is hazardous, expensive, and generally unsatisfactory.

It is certainly unwise to spend \$2000 rebuilding an old organ which when completed will be only equivalent in size to a new instrument which would cost \$3000, when it is considered that part of the old organ will still be old and subject to the continued deterioration of time.

TEN QUESTIONS FOR PROGRESSIVE ORGANISTS.

1. Is your library of organ-music larger this year than last year?
2. Is your repertoire larger this year?
3. How many organ-recitals have you given during the season just closed?
4. How many organ-recitals have you attended?
5. Have you composed any organ-music or written any articles on the organ?
6. How many theoretical works relating to the organ have you read?
7. Has your church-work been on a higher plane, both as to style and execution, this season than last?
8. How many organ-compositions have you played during the entire season?
9. Do you give more thought to the coloring and

general presentation of the accompaniments of your anthems and hymns?

10. Do you prefer to grow or decay musically?

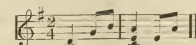
DR. H. J. STEWART has resigned his post as organist of Trinity Church, Boston, and will return to San Francisco, from which city he came to accept the position at Trinity. Mr. J. Wallace Goodrich has been engaged to fill the position. A new three-manual Hutchings organ is to be placed in the chancel and connected electrically with the old organ in the gallery. A boy-choir will take the place of the mixed chorus, which has always held forth in this church, when the church opens in the fall.

Henry Smart, the noted English organist (who died in 1879), possessed a weakness of the eyes in his youth which culminated, in his 32d year, in a total eclipse of his visual organs. *The Musical Times*, in a recent sketch of his life, gives the following account of the irksome method of dictating all his compositions which he was obliged to follow:

His daughter, Clara (afterward Mrs. Sower), not only cheered and encouraged him in his terrible affliction, but devoted herself heart and soul to his interests and work. She was so careful in taking down her father's dictation, and her calligraphy was so neat and clear, that alterations or corrections were seldom necessary in any of the many works her willing hands had committed to paper. With ordinary songs his plan was to have the poem to be set read over to him two or three times; this process firmly fixed the words in his memory. He would then light his pipe, pace up and down his study, or walk in the garden, and subsequently play on the pianoforte the piece he had mentally composed. Calling his amanuensis-daughter, he would proceed to dictate to her thuswise:

"Symphony to a song, key G. Treble and bass clefs. Two-four time. Treble: crotchet chord, tall up—D and B below the lines; two quavers, bound together—G second line, B above, bar. Crotchet chord, A second space, E below, C below. Two quavers, tails up, bound together—E first line, A second line."

"And so on. This would result in nothing more than two bars—treble only:



"The labor involved in such a process is extremely tedious, and must be a sore trial to one's patience; but it assumes herculean proportions when an entire oratorio in full score has to be thought out and dictated by a method so wearisome to composer and amanuensis."

Beside the console of the organ in Wells Cathedral there hangs—or there hung some years ago—an interesting and curiously worded notice. It was headed "Index Expurgatorius," and in its purport was a request that "persons who play upon this Cathedral organ will carefully avoid the use of compositions by the following composers"—after which were appended some ten or twelve names, among which were conveniently recalled those of Batiste, Lefebvre Wely, and Scotson Clarke. Information was lacking as to whether this notice had been placed there by Dr. Percy C. Buck (at that time organist of Wells) or by his predecessor, Dr. Livingston, but in such a building it seemed a fit injunction against triviality of speech by the organ,—and it might be made a text for preaching the judicious selection of voluntaries everywhere.—*Church Music Review*.

Dr. Hans von Bülow once told W. T. Best that could he live his life over again he would become an organist rather than a pianist.

The method of fugue-playing which was invariably followed by the late Sir John Stainer and many other

noted English organists consisted of commencing the fugue rather *piano* and as the fugue developed itself in interest through the various stages of exposition, episodes, middle groups, stretto, and coda, so the amount of organ-tone would also grow in intensity with the unravelling of the complex design of the fugue.

To economize space in the construction of small organs the attempt was once made to have one pedal-pipe serve for the production of several tones, thus diminishing the number of pedal pipes necessary. A Bristol (England) organ-builder made one pipe produce C, C-sharp, D, and D-sharp by means of perforations and extra pallets near the top of the pipe. The experiment could not, of course, be entirely successful, as the scale of the pipes and the voicing could not be carefully graded for each pipe, and after several attempts the subject was dropped.

At an organ-recital in one of the English cathedrals a gentleman arrived somewhat late and was shown into a seat beside a lady. The first piece on the program was the Toccata and Fugue in D-minor of Bach. As the gentleman did not know which number of the program was about to be played, he turned to the lady and said: "Excuse me, Madame; has the organist played the Bach?" "Oh, dear, no!" she replied; "he is only playing the organ this afternoon."—*Musical Times*.

A set of six pieces for the organ composed by Mr. Arthur Foote has recently been published by Schmidt. The set comprises as follows: Meditations, Pastorale, Offertory, Prelude, Intermezzo, and Nocturne. All the pieces are short, and will be found useful as preludes and offertories to all who are seeking compositions of musically merit.

A set of eleven choral preludes by Johannes Brahms, composed for the organ, bearing theopus number 122, are just being published, and with the exception of a fugue are the only compositions for the organ which bear the name of this composer.

The *Living Church Quarterly* gives some interesting statistics of the composition of church choirs in America. Information from 521 parishes shows that 239 have vested male choirs; 142 vested male and female choirs; 54 vested men and boys and uniformed women; and 86 women choirs. The remarkable increase of choirs of vested male and female is shown in the fact that, whereas in previous years there has been no discrimination between women vested in surplice and cassock and women in other uniforms, both these together comprised in 1898 only 11 per cent., and in 1903 only 2 per cent. of all the choirs reported. This year, however, the first in which the separation between the two distinct modes of dress for women choristers has been made, the proportion of all the choirs which have women vested alike is 37 per cent.; while an additional 10 per cent. have the men and boys vested and the women uniformed. Vested male choirs alone have sunk from 63 per cent. in 1898 and 51 per cent. in 1893 to something under 46 per cent. at the present time, church choirs having decreased from 24 per cent. in 1898 to 16 per cent. in 1902. Among other things this would seem to show that novelties, *per se*, are not offensive in a very considerable section of the church; for certainly there can be no greater novelty than to vest women as men. Yet in the city of Syracuse, for instance, where there is supposed to be a tradition of conservatism in the church services, 5 out of 6 choirs reported have adopted this novelty; 4 out of 9 have done the same in Richmond; 6 out of 13 in St. Louis; 6-being every one reported—in Cincinnati; and 4 out of 5 in Norfolk, Va.—*English Exchange*.

BETHOVEN is reported to have said that he never composed without having some great poem in his mind.

THE ETUDE

FREE EDUCATION IN MUSIC.

By W. S. B. MATTHEWS.

It cannot have escaped the attention of the readers of *THE ETUDE* that music confronts us at almost every turn in life. There is music at the christening; the Sunday services and the Sunday schools are full of what passes for music; when one marries, music marks the solemnity of the function, and not infrequently the curtain of life runs down to slow music. Nor is it the sacred and confidential functions of life alone which music presides over. Many restaurants, and all or nearly all that make a feature of supplying large patronage have music turned on during the hours of repast; the department-stores give you music while you wait; the music-stores naturally resound to the deft touch of those who try over music, the piano-salesmen who show off the instrument, and the department the Pianola in some of its incarnations pour forth its dulcet pleasures of every caliber.

Music in Hotels and Restaurants.

There are two views possible regarding all this informal hearing of music. One is that, provided the subject-matter were of approved quality, it would have a lasting influence upon the daily life. The other is that things being as they are, and men generally about as depraved as they can be, this irresponsible music is liable to do great harm. What seems to be the actual truth? This is our immediate question.

Take, for instance, the music by small bands (generally small orchestras) such as is given in the greatest perfection at Monte Carlo, and at the Kaiserhof, at Lucerne, in Switzerland. Here they charge you ten cents a day for the music, and it is played every evening after dinner, in the courtyard, a really artistic concert. The influence of this cannot but be good. There is a printed program, and everybody can find out the names and authors of the pieces that please him. Even when he knows nothing about music (that ridiculous boast of some American self-made men, congressmen, and college presidents), he occasionally hears something which strikes a chord within. He is comforted, or perhaps occasionally even annoyed at some peculiarly persistent bit of musical pessimism. As a rule, however, this music is of a peaceful kind, and its influence calming and elevating.

Take the much lower provision of music in our summer resort—hotels, where they have a half dozen players or more, and there we often hear selections of rare beauty. In every such little orchestra there is almost always at least one really musical player, who gives tone and color to all the rest. Occasionally the leading player is one of those aggressive and over-emotional players who transmit everything into a sort of musical ecstasy, ranting and ranting in emotional enjoyment and not infrequent forcing of intonation. Such playing attracts all of like emotional capacity, and a certain part of the hysterical public bubbles over in enthusiasm—bubbles to absolute unconeliness. Such a player does harm, because he misrepresents one of the most sacred of arts.

The Mandolin Orchestra.

I have several times expressed the disgust proper at one fact in our current musical environment, which is that the very poorest music anywhere furthered by a body of responsible and supposedly educated gentlemen is that in which our college mandolin clubs distort themselves, the gle clubs also are of about the same caliber, and it is painful that when a boy in college he should be allowed to corrupt his musical possibilities by cultivating his own taste in this silly direction, and aid in perverting the taste of others. Here in Chicago we have one of the largest American universities; also a mandolin club of the usual college grade. The trouble with the mandolin dispensation is that the instrument, being incapable of a good singing tone or a sostenuto effect in melody, is limited to

music which depends upon lively rhythm and rests upon very simple harmonies. I am not myself versed in the capacity of this instrument, but I know that in former times (say, about 1300 A.D. to 1600) the lute, the father of the mandolin, used to play all sorts of serious music, even contrapuntal music, and was, in fact, one of the chief ministers toward developing the sense of natural chords. As soon as the violin came in, however, all this was changed, and the lute of impassioned and rapturous melody was created, the extreme limit of which we may hear any day in the fifth and sixth symphonies of Tchaikovsky.

In the university of St. Petersburg, in Russia, they have an orchestra of one hundred and fifty students, and they play all the great symphonies under a most excellent musical director, the professor of music, Mr. H. V. Ilavac, who was an imposing figure at the Chicago World's Fair. The explanation of this fact, which would be impossible in America, is to be found in the smaller business possibilities for young men in Russia, whereby the profession of an orchestral musician is at least an assurance of a good living. If such a man as Mr. Theodore Spiering were at the head of music in the Chicago University I am not sure but a really good orchestra could be maintained there. Several of the Catholic universities in this country have good orchestras and are as innocent of the mandolin crowd (except in its proper place as a very light pastime) as they are of the Sanky gospel songs.

Music in Public Parks.

Our popular progress in musical refinement is indicated by the change that is going on in our public music, such as that of the bands in the parks. Formerly they were wholly brass bands, and not very good at that; later they were military bands, which is a mitigation, the wood winds affording many effects impossible for brass and at least a complete change in tone-quality. Now, however, they all or nearly all are small orchestras, playing along with much light music also not a few selections from the greatest masters.

This music, which, like the sunlight and showers, falls upon the incidental corners of our pathway through life without any forethought of our own, is in one respect not unlike the beautiful mantle of green which the earth wears in spring and early summer. It is a lovely garment of verdure, and as verdure it is a success; but when we come to investigate the individuality there we find that along with the grasses and good plants there are also many that we call weeds, whose only fit function is to be burned, or to be cut down and wither. Now, a weed is generally a perfectly worthy plant out of place, and it is this function of being out of place which gives its character as a weed. The Canada thistle, for instance, when in full bloom, is an object of beauty and luxury fit for a royal garden, were it not for the persistence of the plant and its disposition to monopolize the landscape. Now, music also has its weeds. Like the thistle, these musical weeds are not unbecomingly, when at their best, but, like the thistle, they have the quality of getting themselves planted over and over again, their seeds wafted everywhere by the air, and so at last our one crop reduces itself to the useless thistle, upon which even a donkey cannot do more than to impart a momentary sensation to a momentous life.

This is what is the matter with rag-time; rag-time is merely a kind of synopsation, and this, despite its name, is not sinful. But the sin in rag-time lies in the hopeless vulgarity of the harmony. Mollenhauer, of Boston; Spiering and Rosenbecker, of Chicago; Carl Busch, of Kansas City; and others also do like things. These are powerful educational ministries in music, and tend to establish higher ideals.

Music as a Mental Tonic.

The wisest of mankind have known for at least six thousand years that in music there is a sort of comfort, a medicine for tired spirits. For a whole six thousand years at least this ministry has been going on. The apparatus has been elaborated greatly; no doubt the subject-matter of this tonal ministry has been still more elaborated, and in its most advanced form we now have it in our symphony orchestras, our opera, and oratorio, the first being the most complete and unquestionable of all. The wise old Greeks, such as Pythagoras, Plato, Sophocles, Plutarch, Aristotle, and many others, all agreed that music had wonderful power over the spirits of men. Our modern art is the expression of this belief, and yet we go on meditating our environment with music without the slightest care whether we are peddling pathogenic germs or those of the most health producing kind.

Yet another moral lies hidden in this discussion. It is this, that the more we consent that music is capable of ministering to conditions of mind, and the more we admit that there are forms of music which are more beautiful and of deeper soul-range than others, by just so much we ought to be careful how we hear it. It is the Biblical injunction that we should "ake heed" how we hear. Personally, I consider all this habit of employing music to cover up other undesirable noises as detrimental to true progress in taste, for the very head-center of growth in taste is care in hearing. If we had more care in hearing, our students would not tolerate much of the music they now give their days over to. We not only permit the wheat and tares to grow together until the harvest, but we harvest all together impartially and thrash them out together, for re-seeding the ground with an other harvest, when most likely the tares will be a trifle ahead.

We cannot help being educated to some extent by all this unconscious submission to music, but some of us are like ducks who do not get wet when it rains. The music runs off. This shows that our feelings are smooth and well oiled. In some cases too weak.

May Festivals.

Quite the opposite of all this irregular and irresponsible educating of us in music against our will is another very important ministry, which at the moment of writing is in full force. I mean the May festivals, of which there are probably not less than twenty or thirty given this year in towns from the size of Cincinnati down to the small college towns in inland districts. These festivals are founded and moved by some local force, a live musician generally, who calls to his aid the best of his environment. The local chorus studies the works all the year and gradually inhibits the proper spirit. An orchestra is hired with a good conductor, and good solo artists are engaged for the final rush, when all the works are given in succession, in their complete artistic spirit. The local conductor has a great opportunity, and the visiting conductor plays orchestral programs of his very best. Here we have everything prepared. The public has been gradually warmed up and the local press has given the standpoint of the music and explained what was on hand. Thus the music when it is given has the advantage of combining the very best local forces with powerful assistance from outside. At Ann Arbor, for instance, Professor Stanley is given this year Gluck's "Orpheus," Wagner's "Tannhäuser," and Gounod's "Faust" as illustrations of different carryings out of the opera idea. At several of the festivals in which Mr. Theodore Spiering and his orchestra furnish the musical foundation "Faust" is given. These festivals have their supremest expression in the Cincinnati festival under Mr. Thomas, which, as usual with Mr. Thomas' work, gives them the most important of the harmony. Mollenhauer, of Boston; Spiering and Rosenbecker, of Chicago; Carl Busch, of Kansas City; and others also do like things. These are powerful educational ministries in music, and tend to establish higher ideals.

Musical Items

CHAMINADE recently gave a concert of her own compositions in London.

A FIRM of music publishers in London have the suitable name of Doremi & Co.

An opera by J. Hubay, called the "Violinmaker of Cremona," is to be given in Brussels.

A FINE musical program has been arranged for the coming season at Chautauqua Lake, N. Y.

MR. EDWARD MACDONWELL will spend next season in concert-work in the United States and Europe.

The last "Decoration Day" again revealed the fact that we have little or no national music of a memorial character.

JULIUS HIEB, a singing-teacher of Berlin, who won much praise from Wagner, recently celebrated his seventeenth birthday.

The Chicago Orchestra will give twenty-four public rehearsals and the same number of concerts during the season of 1902-03.

ACCORDING to a recent census, the capital invested in the making of pianos in Boston, New York, and Chicago is \$20,901,533.

The Illinois State Music-Teachers' Association met at Joliet, June 17th-20th. A fine program of music and essays was given.

The Philharmonic Orchestra of Prague, Bohemia, is making a concert-tour with Kubelik, who has engaged Nedbal as conductor.

MR. JAMES HUNEKER, the well-known writer and critic, has begun a new work, to be called "Franz Liszt: His Art and His Times."

AN association has been formed in Poland to bring Chopin's ashes to his native land. He was buried in Paris, in Père Lachaise Cemetery.

WALTER DAMROSCH has been elected conductor of the New York Philharmonic Society, succeeding Emil Paur, who has returned to Europe.

The Poles of German and Russian Poland have been prohibited by the authorities from singing their native patriotic songs in their own language.

In a concert at Manchester, England, Dr. Richter, with a series of nine overtures, presented, practically, the evolution of the overture from Handel to Wagner.

CARL BRAEMANN, the well-known Boston pianist and teacher, who has been in Europe for the past few years, is to return to the United States next season.

The piano that will stand the sea-air does not seem to be made. Dealers will not guarantee their instruments, and many refuse to rent pianos for use at the sea-side.

DR. JAMES HIGGS, a well-known English organist, and writer of theoretical text-books, of which his "Fugue" and "Modulation" are best known, died a short time ago in London.

AN association has been formed in Berlin by a number of prominent musicians for the cultivation of a *capella* singing; they will give their study principally to the old contrapuntal masters.

The chief librarian of the Berlin Royal Library has found a hitherto unknown composition by Beethoven written for the music-box of a clock. Mozart wrote several little pieces for the same use.

A BEETHOVEN memorial is on exhibition at Vienna. It was made by the sculptor, Max Klinger, is composed of marble, bronze, ivory, and precious stones. It represents Beethoven in a sitting position.

A MONUMENT to Rossini was unveiled in the Church of Santa Croce, Florence, last month. Mascagni brought the chorus and orchestra of the Rossini Lyceum, at Pesaro, to sing the "Stabat Mater."

THE WAX used in making phonograph-record cylinders

THE ETUDE

is made from the leaves of a palm which grows in Brazil. The wax appears on the leaves as a fine powder, which is afterward boiled and strained.

A MUSIC-BUILDING is to be erected on Holmes Field, Cambridge, for the music-students of Harvard College, at an expense of \$75,000. A large concert-hall equipped with a pipe-organ is to be one of the features.

Is a music-festival to be given at Cardiff, Wales, a woman's orchestra will assist. Madame Clara Novello-Davies will direct Saint-Saëns' opera "Samson and Dalila" and the first act of "The Flying Dutchman."

The committee in charge of the Baltimore Sangerfest has offered a prize of \$50 for the best work to be sung as the prize song in competition for the Kaiser's prize. The competition is open to citizens of any country.

THE JOHN CHURCH COMPANY, publishers of Sousa's latest march, "Imperial Edward," have prepared a presentation copy for King Edward. The music is reproduced by hand on parchment, illuminated with heraldic devices in gold and royal purple.

The latest popular success in Berlin was a series of Verdi operas given in Italian, the writers given being "Ballo in Maschera," "Aida," "Trigolito," and "Ernani." And this success was won in spite of the great popularity of Wagner's operas in Berlin.

The first annual meeting of the Minnesota Music-Teachers' Association was held in St. Paul, May 19th and 20th. The meeting was an artistic and financial success. The association now numbers upward of two hundred members. The officers for the coming year are Mr. C. A. Marshall, Minneapolis, president; Miss Jennie Pinch, St. Paul, secretary-treasurer. The next meeting will be held in Minneapolis.

At a meeting in Vienna for the purpose of discussing a revision of the system of instruction in the Imperial Conservatory of Music, one of those present expressed the opinion that students should give up the study of the history of music and devote their time instead to learning the details of the construction of the instruments they play upon. No wonder American musicians and teachers are no longer awed by European reputations, but busy themselves with the study of music itself!

LONDON papers call attention to the fact that a Guarnerius violin brought the price of \$10,000, the claim being made that this is the highest amount paid for a violin. Mention is made of a Stradivarius the property of a collector in Edinburgh, for which \$10,000 was paid. The Guarnerius mentioned above is dated 1730, the tailpiece and pegs are ornamented with diamonds and the instrument is in a silver case. It was at one time the property of the late George Hart, a well-known violin expert.

A NEW work recently produced in Paris is "Peleas et Melisande," the libretto based on a play by Maeterlinck, the music by Claude Debussy, a young French composer who won the *Prix de Rome*. There is no direct approach to a "fair" in the entire opera; the action of the piece is supposed to be unfolded in the accompaniment, the end of an act being the only interruption to a stream of harmony. Debussy has some published songs that are remarkable even in these days of formlessness, chromatic writing, and absence of tonality.

A BILL was recently introduced in Congress to establish an American National Conservatory of Music to be composed of four subsidiary institutions, one in New York, one in Washington, one in Chicago, and one in San Francisco. The author of the bill claims that the four schools can be carried on at an expense of \$10,000,000 a year; while he points out that the amount spent yearly in Europe by American students will foot up to a large sum. There is no likelihood that the bill will get any further, certainly it can stand no show of passing when the national government has not yet established a national university, but left the matter to private endowment such as the late munificent gift of Mr. Carnegie.

QUESTIONS AND ANSWERS

E. C.—When a perfect fifth is altered by lowering the upper note or raising the lower, the resulting interval is called a diminished fifth; by some writers the term "imperfect" fifth is recommended. There is no such term as "minor" fifth.

H. H. P.—Hescox's work on "Ear-Training," published by Theodore Presser, is a very useful textbook for private or class study and drill in the subject. In *THE ETUDE* for February, 1902, you will find a valuable article on this subject by Mr. W. S. B. Matthews.

J. J. H.—"Bluettes" is a French word meaning spark or flash, and from that, a light production of wit, applying to book or literary article; from that to music also. In that way it has come to be applied to a light, brilliant piece of music, popular in character.

M. M. M.—The combination C, E-flat, G-sharp, is not a true chord. Not knowing what chord precedes and what follows, we cannot tell what the notation is correct or not. It might be C, E-flat, A-flat, if properly written, in which case it would be the first inversion of the major triad of A-flat. It might be a passing chromatic combination; for example: the chord of C, E, G, E in the bass might progress downward through E-flat to D, while the treble could go through G-sharp to A, containing resulting being D in the bass, C, F, A in the upper three parts. This G-sharp can also be written A-flat if desired.

C. M. C.—The touch you describe, raising the finger high and bringing it down with sudden force, is sometimes known as the hammer-touch. As you suggest, it conduces to a hard, dry touch. However, its continued and exclusive use brings about muscular contractions which are difficult to overcome. The two finger exercises of "Mason's Touch and Technique," properly used and practiced intelligently and with assiduity, are the best yet devised for inducing strength and elasticity combined.

A TEACHER—Table exercises are now used by very many teachers. Their principal function is to shape the hand and prepare the fingers of the pupil before approaching the keyboard. The advantage of this method of procedure is that the entire attention of the pupil may be concentrated upon the physical and mechanical side of piano-playing and correct technical habits be formed from the very beginning. The ingenuity of the teacher should supply many of these exercises adapted to the individual pupil. You will find some good suggestions at the beginning of "First Steps in Pianoforte Study," the book 1 of the Virgil "Foundation" Method, which contains an elaborate and very satisfactory collection of table exercises.

X. Y.—The pupil you describe as having such difficulty in reading from the two clefs, when playing hands together, was probably, at the beginning, kept too long on the treble clef before having the bass clef introduced. You will need to pay particular attention to the bass clef for some time to come, using sight-reading exercises both at the keyboard and away from it. In studying new exercises and pieces this pupil, and all pupils, in fact, should begin with the left-hand part first, not taking up the right-hand part until the left-hand part has been thoroughly mastered in slow time and not attempting to play hands together until the right-hand part has been equally well learned.

If you will adopt this method of procedure and give it a fair trial, success should reward your efforts.

G. D. D.—In reply to your query about the bass voice's changing at a certain point in its compass from chest-tone to higher voice we refer you to the article on "Registers" in the Vocal Department of *THE ETUDE* for May and June of this year.

2. Such words as "power," "energy," "hour," when set to be sung to two notes are better when slurred; the word will sound like "pwwr."

M. R. B.—We regret that we cannot tell you of a school of music in which you could work away through. We suggest that you correspond with those schools that are advertised in *THE ETUDE*. Perhaps you can make arrangements with the directors. Be

(Continued on page 272.)

PUBLISHERS' NOTES

"INTERPRETATION OF PIANO-ORTE MUSIC," BY E. B. PERRY.

heard Mr. Perry in his Lecture Recitals know the value of the work and are promptly subscribing in advance for copies.

The book is one that interests everybody, even the non-musical. It is of direct use to music-teachers and clubs. It must be understood that it is not a pedantic analysis of piano-compositions from a structural and thematic standpoint, but a poetical, dramatic one, giving the emotional meaning, information concerning the origin, the incidents attending the composer at the time of inspiration, the legend or episode on which the compositions are founded, the scenes portrayed, in fact, everything connected with the composer or composition that will aid to a better interpretation of the composition.

Such an analysis in the concert-room serves the same purpose as the descriptive catalogue in a picture gallery. It gives students and musicians a valuable fund of information concerning particular compositions, and gives the general public an insight into the composer's intention and the art-meaning of his work, placing all hearers in sympathy with the feelings and fancies expressed in his music.

From the above description can be gathered an idea of the nature of the work. We urge on all those who are interested immediate action, as the work is quite far advanced, and the Special Offer will be withdrawn very soon.

The book will be gotten up in the most tasteful and modern style. It will be of considerable size, and will retail for about \$2.00, but during the time it is in press we will offer a special price of \$1.00, postpaid, to those who will send cash in advance. The orders must positively be received before the work is issued.

Some teachers find quite a problem in the question of how to keep their pupils in touch with music sufficiently to prevent a flagging of interest. Other teachers find it a difficult matter to get their pupils interested enough to make a subscription to THE ETUDE. Our special offer for the summer months hits both cases, keeps up the interest, and affords a good chance for a trial subscription at a low price. For twenty-five cents we will send THE ETUDE for the three months July, August, and September. The music alone in these three issues would sell for about \$2.00 at regular retail prices. We ought to have a large number of these trial summer subscriptions if teachers will interest themselves in the matter.

MUSICAL ESSAYS IN ART, CULTURE, AND EDUCATION.

The publisher of THE ETUDE has made by selecting the most useful articles that have appeared in the journal for a number of years past. The collection will include discussions on all important topics connected with the teaching and study of music, principally piano-music, and the promotion of the interests of the profession. Even careful readers of THE ETUDE, those who may have kept complete files, will appreciate the usefulness of a volume which includes within its covers the cream of didactic musical literature. The advance price, 75 cents, for which we will send the book postpaid if cash is sent with the order,

is very small when one considers that the book will serve as a work of reference for the best ideas on many subjects. If the book is to be charged, postage will be extra.

ONE of the finest grade songs ever composed is the one by Grig included in our music-pages this month. A complete analysis by

Mr. E. B. Perry, will be found on page 258 of this issue. The duet "Le Carillon," by Leon Ringuet we suggest as a good number to use in summer musicals or in connection with diversions of any kind. De Lillie's "Entrancing Dream" has much of the character of a morning song, or the soft soothing of a spring morning, inviting to the last hour of sleep. "Pompette," by F. Behr, is in the rhythm of an old French dance, with a well-marked stress and a delicacy of style that is very attractive both to player and hearer. Mr. Petrie's song, "Darling, Good Night," is a fine example of a song, not difficult, refined in text and music, and within the compass of the average singer. The melody in the accompaniment should be given with a smooth, flowing legato and broad tone, in imitation of the cello. Mr. Schaecker's song, "One in Climpse, Beloved, of the Rose," is worthy a place in the repertoire of every teacher and singer. It is a musically written in every way, yet "sings" easily, and on that account will make a very useful teaching as well as concert selection. The march, "Hilarity," will be found to contain a joyous, lively spirit eminently suited to the season of the year. Mr. Rogers' "Giants" from a set called "Wonderland Folk," shortly to be issued by the publisher of THE ETUDE. The two little pieces, "Boat-Song," by Nürnberg, and "Balm for the Weary," by Adam Geibel, from "An Autumn Festival," a set that will be published complete in a short time, can be used for organ as well as piano.

DECEMBER July and August this establishment will close at one o'clock Saturdays and five o'clock other days. We mention this that patrons can arrange to have their orders arrive here Saturday morning, so that they can be sent off before noon Saturdays; in this way there is a day and a half gained. All orders arriving after 12 o'clock Saturday will not be filled until the next Monday.

We have a number of copies of Howe's Duets for piano and violin. These volumes contain the standard violin compositions of Alard, de Beriot, and others, besides a large quantity of popular music, such as the Strauss waltzes and opera melodies. They originally retailed for 75 cents. As long as our present stock lasts, we will send them to anyone for 20 cents each, postpaid.

We call the attention of dealers in music and department stores to a large lot of old music that we have taken from our shelves in order to make room for the more modern compositions. We have quite a quantity of this music, which we will dispose of at nominal rates. The music also includes a large lot of surplus copies. While there is very little demand for this music, the music itself is in every respect equal to the music of the present day and is suitable for advertising purposes. Dealers and department stores can receive particularity by writing to us.

"INTRODUCTORY LESSONS IN VOICE-CULTURE," by F. W. Root, is fast gaining popularity among all classes of teachers. It is bound to replace the old works now in use. To those interested in voice-culture we would call attention to this work. It deserves the earnest investigation of anyone who has anything to do with voice-culture. The book will be sent on selection to anyone having an account with us.

"IMITATION is the sincerest flattery" is a proverb too true. A number of our most successful works have been reproduced by other publishers along the same lines. It is true that all of this advertises the

original work, but there is a point on which we desire to speak most strongly; to this effect: that a number of dealers and jobbing-houses are substituting their own works, or works that they buy a cent or two cheaper. (This would be true no matter how low our prices was.) They do this whenever they receive an order for our edition.

We would ask the teachers in every case where they order a Landon's "Read-Organ Method," a Landon's "Piano Method," Mathews' "Standard Graded Course of Studies," to insist upon receiving these books when they order them, and not take substitutes,—works of inferior merit copied almost page by page from our works, but just about the pale of the law. We court legitimate competition; there is nothing more healthful and beneficial to any business. When any of our patrons desire to examine any of our competitors' goods, send to us; we shall be glad to aid comparison.

DURING the summer we do not send out our regular monthly packages of New Music, either instrumental or vocal, as a great many schools and teachers discontinue their work. There are others, however, who want more music in the summer than they do in the winter, and for the accommodation of those of our patrons we make up a package of each month of our latest issues, or a portion of them. We publish as much, if not more, in the summer than we do in the winter months, as in the summer we prepare for the fall trade. If you desire the vocal or instrumental summer New Music, or both, write us.

THE ETUDE has the largest circulation of any musical paper in the world, and is the oldest educational magazine in the United States. We have a circulation among teachers, students, and lovers of music to the extent of 20,000 copies monthly. There are few class papers—that is, papers devoted to a particular line of work or a profession—which approach these figures.

The issues of August and September are what we term the educational issues of the year. They are particularly valuable for the advertising of schools. Our June issue shows the amount of clientele which we have received along this line.

The making known of new publications or of old ones, no better medium can be found. We will make special terms for the August, September, and October issues to music-schools, professionals, and to music and music-book publishers. Our rates are very low when compared with our large circulation. Many of the most successful schools and the shrewdest publishers have been with us year after year, which attests to the practical value of our columns. Correspondence is solicited.

TO OUR PATRONS.

NO DOUBT all of our patrons have by this time received their statement of the month of June. We do not send out a regular monthly statement on July 1st. The June 1st statement contains memoranda of everything that is owed us for regular orders, as well as an itemized account of all the "On Sale" packages of the year; this is the only month of the year that the "On Sale" is included on the statement.

If you have not made your returns expected at this time, please make them according to the directions included with the June 1st statement. We will immediately send you a memorandum of the contents of your returned package, and a statement will be sent deducting this from your entire account, showing the amount due us. We would much appreciate a settlement of this balance before August 1st. Our settlement of but once a year is as liberal credit, and as long a time, as we can afford to allow.

The only exception that we make to the above is statement, which was indorsed with our June 1st statement, to this effect: if you desire to keep your "On Sale" for two years (never longer than that), instead of one, we will pay you the entire amount of the regular account, and an amount on account of the "On Sale" equal to not less than twenty-five per cent. of what has been sent you, we will not expect

the returns until the summer of 1903. This saves you expense, two ways, and us the trouble of crediting, charging, and selecting another package for you. Additions can be made to your "On Sale" at any time.

REED-ORGAN MUSIC.

SEE the third page of the cover for the most valuable list of reed-organ music you can find. This includes sheet-music and studies in the first four grades, all written especially and prepared for the reed-organ, and the best reed-organ method and books that are on the market. We will be glad to send you any or all of "On Sale" to our patrons at our usual liberal discounts, to be kept during the summer, returns and settlement to be made during the fall. Send for our "On Sale" circular, which will give you full particulars of this plan.

DO NOT CHANGE YOUR ADDRESS FOR ONLY TWO MONTHS OF THE YEAR, ON OUR SUBSCRIPTION-LIST. Invariably our subscribers in doing this neglect to change it back again. The result is complaint against our system. Have your postmaster forward the paper at a cost of two cents to you at your summer residence and save us a lot of trouble, and yourself considerable inconvenience and complaint in the fall.

THE ETUDE was established in October, 1893. One of the largest music-supply businesses of the country, the largest direct from publisher to the teacher, has grown up around THE ETUDE. Usually, a business has a journal as an advertising medium. THE ETUDE is not such a journal, as all know. This journal has a business, as it were. It followed THE ETUDE's publication in 1885 as a natural sequence.

The following unsolicited testimonial was written to us by Mr. Ernst Brockmann, the director of one of the best-known and oldest schools of the South. He began to deal with us previous to January, 1888.

Enclosed find cheque in payment of my account in full, including my current year's subscription to THE ETUDE. Please accept my thanks for your excellent service during another year. It is, indeed, a pleasure to deal with a house so uniformly accurate and prompt in its dealings. For accuracy, despatch, and general liberality, the house of Theo. Presser cannot be excelled. With my best wishes for your continued success, I am Yours truly,

(Signed) ERNST BROCKMANN.

We appreciate his kind words more than we can express. Perhaps in this testimonial is hidden the real reason that our business with the teachers and schools of the United States and Canada is the largest that has ever been brought together. It is our letters as this that places the responsibility upon us, even though our business is large, to continue to give the best service, the most prompt filling of orders, the most correct editions, in our power. Efficient assistants in every department of our business aid us to carry out the stringent rules laid out when our business first began. Satisfaction is guaranteed by us in every particular. The best discounts and the most liberal terms are allowed. We attend to every order the day it is received, and we claim to be the quickest mail-order music-supply house in the country.

THERE has been a need of the first studies in Bach. We have undertaken the publication of a work of this kind. The work will be called the "First Studies of Bach," by Maurits Leefson. The selections are made from the very best compositions of John Sebastian Bach. They are intended as an introduction to the "Little Fingering" by the same composer. It is a work that should be taken up by everyone intending to take a thorough course in music. The "Little Fingering" are in some cases even too difficult for those wishing to take up polyphonic playing.

The most attractive and interesting compositions have been selected for this book, and in many cases they have been transposed and curtailed and in a few cases have been rearranged. The book will not be sought for by a great many active teachers. According to our usual custom, we will place this

book on a special offer for a short time. We will send a copy of the book postpaid for 25 cents. The work is about all engraved and it will only be a short time until it will be on the market and the special offer price be withdrawn; all those desiring a copy of this work for introductory purposes can procure a copy of it at the present time at a nominal rate.

This is not the first time that we have cautioned our patrons to be sure to sign their name to all orders and letters. This may seem like an unusual request, but it is one which we shall in the future speak of quite often.

We are receiving on an average not less than one order a day with nothing whatever upon it to tell from whom it came. It occasions delay and causes complaint. Please be careful to sign your name. Within the last two days, we have received two orders from the same person, written a day apart and neither with a name signed, nor have we any clue to know to whom to send this music.

Special Notices

MUSIC-TEACHERS WANTED — AMERICAN Teachers' Bureau, St. Louis, Mo. Twenty-sixth year.

TEACHER VOICE-CULTURE AND PIANO OF SUCCESSFUL experience desires position. Late European study. Address: 854 Jackson Avenue, Evanston, Ill.

A FINE OPENING FOR A CONSERVATORY OF MUSIC. Good building, at reasonable rental. Address: Stanton Brothers, Duquoin, Mo.

WANTED.—YOUNG LADY WITH SEVEN YEARS' experience wants position as piano-teacher. She will also teach Harmony and Musical History. Address: J. E. care of THE ETUDE.

VIRGIL PRACTICE CLAVIER FOR SALE, CHEAP. Brunswick, Ohio; P. O. Box 33.

YOUNG MAN, VIOLINIST, WOULD LIKE TO LOCATE somewhere. Is an experienced teacher. The West preferred. Address: L. A. Moll, Macungie, Pa.

"AMERICA" (MY COUNTRY, 'TIS OF THEE), NEW Introductory, 5 cents; dozen, 50 cents. Stamps. C. E. Dancy, 370 W. 118th Street, New York City.

TEACHERS WISHING TO KEEP UP LIGHT musical work during vacation can secure a good course of Harmony by mail from F. H. Shepard, Carnegie Hall, New York City.

A FREE TEST OF HYDROZONE. AS A MOUTH and tooth wash "Hydrozone" is a marvelous preparation. It not only kills all bacteria that destroy the teeth, but has a bleaching or whitening effect, and is absolutely harmless, while as a cleanser for wounds it is the best microbe-destroyer known. It will promptly allay irritation from mosquito bites. A safe fact that it is absolutely harmless makes it a safe family remedy. A trial bottle will be sent you free if you mention this publication and send ten cents to cover postage. Address: Prof. Charles Marchand, 57 Prince Street, New York.

TESTIMONIALS

I am especially pleased with every selection in Volume I of the "Modern Student." It is as profitable a set of pieces for players of medium advancement as I have come across.—*Ella M. Walker.*

I have received "First Recital Pieces." The collection fills my expectation; they are good for studies and fine for taking at a recital.—*Thayer A. Bolmer.*

Have found quite a few of my favorite teaching pieces in "First Recital Pieces," and am delighted with it. I am now using your publications almost exclusively in my teaching.—*John F. Paine.*

I have received the "Short Melodic Vocalises" by W. Francis Gates. I expected to find it a valuable assistant in vocal teaching, and I was not in the least disappointed. I shall use it in my work, as the exercises embody much of the material I have been using and many additional vocalises that I find valuable; especially in this true of the consonant studies.—*Line of work that is valuable but frequently overlooked, even by good teachers.—D. S. Schaeffer.*

I enjoy THE ETUDE very much and would not like to be without it. The music alone is worth more than the price of the paper. I am trying to get my friends to subscribe.—*Lulu Sherman.*

There is nothing equal to THE ETUDE. Others imitate, but none come up to it. I have been a subscriber for over ten years.—*Mrs. W. H. Morley.*

THE ETUDE is a great help and inspiration to me.—*B. Barkdale.*

I met thank you for your prompt and careful attention to my orders. I assure you, it is a pleasure and satisfaction to deal with you.—*Mrs. K. E. Tidland.*

I am greatly pleased with your promptness and accuracy in filling orders.—*D. Easton.*

The package of "On Sale" music reached me promptly; much sooner, in fact, than I expected, which proves you are indeed the quickest mail-order house in the country.—*Eleanor A. Duggett.*

I have received "First Parlor Pieces," and find the work very useful and interesting to the pupils, and especially so to the child beginner. The collection is a great help to all teachers.—*Constantine Lang.*

I have received "First Parlor Pieces" and think it the best collection for beginners I have ever seen. The pieces are bright and interesting and yet of a style calculated to cultivate musical taste and feeling.—*Grace French.*

Our business relations with your house have always been satisfactory. We use mostly your publications, especially TOTT and TECHNICAL Mathews' works, etc., and find them excellent; we do not think there any thing better. As to THE ETUDE, it is a most welcome visitor and indispensable.—*Ursuline Sisters.*

HOME NOTES.

THE forty-second annual commencement exercises on Wesleyan College of Music, Bloomington, Ill., were held June 10th and 11th.

A SERIES of piano recitals by advanced pupils were given just before the closing of the Martha Washington College School of Music.

MR. EUGENE C. HEFFLEY, of Pittsburgh, will have charge of Mr. Edward Macdowell's piano students during the latter's absence in his concert-tour next season.

THE Musicians' Club, of Monticello, Iowa, held their annual guest-night, May 19th. Filmer's "History of Music" and Mathews' "The Masters and their Music" were used as text-books.

THE University of Illinois, under the usual entrance conditions, accepted students in the courses of music without requiring them to pay tuition. Special courses are offered in Public-School Music.

MR. JAMES M. TRACY gave a series of recitals from the works of the classical writers at Golden, Colo.

THE combined choral societies of Marysville and Belknapville, O., gave the "Elijah" at Marysville, June 3d, under the direction of Mr. O. H. Evans.

The festival organization of Iowa City, with the aid of the Chicago Festival Orchestra and Rosenbecker, gave Mendelssohn's "St. Paul," June 2d.

The annual commencement of the Broad Street Conservatory, Philadelphia, Mr. G. R. Combs, director, was held June 3d. Dr. Clarke addressed the graduates and presented the diplomas and certificates.

As a part of the commencement exercises at the West Virginia Conference Seminary, "The Messiah" was given under the direction of Mr. J. J. Jolley.

THE Hahnemann N. E. Symphony Orchestra and Chorus gave a May Festival under the direction of Mr. Max Weil.

THE Paris, Mo., Choral Union, under the direction of Mr. R. Clark Hubbard, gave a May Music Festival.

EDWARD BAXTER PERRY has completed his season of a hundred lecture-recitals and will be located for the summer months at his cottage at Camden, Maine. He will complete during leisure time a series of fifty descriptive analyses of pianoforte compositions, to be published by Theo. Presser, under the title of "Interpretation of Piano-Music."

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EXCERPTS FROM REVIEWS

The Medical Press:

The work is thorough and the treatment given is easy of application.—*St. Louis Medical and Surgical Journal.*

The book contains explicit directions.—*The Medical Bulletin, Philadelphia.*

We commend it to all interested, whether physicians or patients.—*Buffalo Medical Journal.*

The Lay Press:

Dr. Hollopeter's treatise has passed into a second edition within a year of its original publication.—*Philadelphia Press.*

Dr. Hollopeter is known as a successful physician, and his knowledge of hay fever has been gained in a year of study and practice.—*New Orleans Daily Picayune.*

The most interesting chapter in the book from a popular standpoint is that which deals with the so-called exciting causes of hay fever. . . . The author enters fully into the time factor followed by those seeking relief but this part of his book will prove interesting only to sufferers and to physicians.—*The Chicago Times-Herald.*

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J. C.—In counterpoint the first accepted consonant intervals were the octave and fifth, perfect; later the major and minor thirds and sixths were accepted, and called imperfect consonants. In harmony the fourth should not stand alone not should there be a succession of fourths, unless there be a third added below the lower notes of each of the fourths; thus, A-C-F, G-B-E, F-A-D. If we raise the question of the consonance of G-C, for example, we may consider the interval consonant if it be a part of the chord of C, but not if G be the fundamental.

C. W. F.—When the time signature of a composition is changed from duple to triple, as $\frac{3}{4}$ to $\frac{3}{8}$, or $\frac{3}{4}$ to $\frac{3}{8}$, or the reverse, unless the composer expressly indicates otherwise it is best to consider one beat as having the same duration in each different movement.

R. A.—In the columns of THE ETUDE from time to time you will find suggestions for attractive musical evenings. In your case you might divide your class into two sections and have the younger pupils one evening, the older on a different occasion. For the younger pupils you might gather some ideas from late numbers of THE ETUDE in the CHILDREN'S PAGE. See also the present number. Let each one play, perhaps also recite a little poem or some thought about music; you can have anecdotes taken from the childhood of the great composers, you might let each one of the pupils represent some one of the composers and recite the anecdote, use piano-duets, let some of the children sing a simple song accompanied by one of the pupils; you could have a flower recital, if you can get the flowers, roses, goldenrod, etc., and have the little ones dressed appropriately and play a piece with a title suitable. Perhaps you may have some help from these suggestions. In the case of older pupils it is far more difficult to work out a consistent idea. Perhaps a few recitations, and a few original, short essays about music, music-study, what music does for a pupil, careful practice, etc., will give a satisfactory educational tone to your recital. We see no reason why you should not use such an occasion to advertise your work.

L. M. S.—I. We prefer whole-step, half-step, to whole-tone, half-tone.

2. Mathews' "The Masters and Their Music" is a useful book to a club who takes up the study of composers and their works. The department of "Woman's Work in Music," which is included in THE ETUDE except in the summer months, gives many useful suggestions for program-making. We think at least one of your meetings should be a public one, with admission fee, at which the program should be played by a professional or reputation in concert work, who makes a specialty of recital work, such as Sherwood, Liebberg, Perry, Hanchett.

J. F. A.—In the proper position of the hands and arms ease and lightness should be sought, all heavy pressure and undue contraction being avoided. The upper arm should hang lightly from the shoulder, separated somewhat from the body. The forearm and the back of the hand should be nearly on a straight line, with a slight inward incline of the arm. The hand should be tipped slightly toward the thumb in order that the outer or weak side of the hands should be elevated and the inner or stronger depressed.

INTERESTED.—1. In the Steinberger Edition of the works of Chopin, the execution of the chain-trill in the Nocturne, Op. 9, No. 2, is correctly indicated. In this passage the grace notes simply indicate the note with which each member of the chain-trill is to begin. Each trill begins and ends with the principal note and the trill upward, not downward.

2. In the article on the Chopin Nocturnes, the Schumann Nactstick, in F, No. 4, is the one referred to, although the second Nactstick is also in F.

F. S.—The figure 8 placed under a note means that the note itself is to be played together with its octave below. It is generally placed under low bass notes in order to avoid the use of many ledger lines for the indication of the lower note.

E. M.—The position and height of the piano-stool must be largely regulated by the height, size, length of arm, etc., of the individual pupil. The stool must neither be too high nor too low, but should remain at such a height as will best conduce to the proper position of the hand and arm of the player. The general tendency seems to be to sit too high.

Generally speaking, the player should sit so that the back of the hand, from the second finger-joint, the wrist, and the elbow should be on nearly a straight line. In no case should the wrist or elbow be unduly elevated. In addition to this, the player should sit so far back from the keyboard as to admit of a slight incline of the body from the hips.

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THE TEACHER'S BOOK-KEEPING.

On the subject of the teacher's book-keeping previously broached in this Department, we should be glad to hear further from our readers. This subject is so many-sided as to be not easily exhausted; moreover, it should be dealt with systematically and at length.

SUMMER DIVERSIONS FOR THE MUSIC-CLASS.

While in the larger cities the teaching season seems to be growing shorter, in the country and in the smaller towns there is much teaching done during the summer months.

Where summer teaching is being carried on, it becomes a problem as to how best to hold the interest and sustain the energies of the class.

While the pupils' recital is all very well in their proper place, something more seems needed at this season of the year. The social features may be cultivated to great advantage and an *esprit de corps* established which proves of inestimable value. Various excursions, picnics, or other outings should be planned and carried out from time to time in which all the members of the class should be given an opportunity to participate. All such affairs should serve admirably to bring the teacher and the class into closer acquaintance and the members of the class, the one with the other. Even in the regular teaching season the social side of the intercourse between teacher and pupil seems not to be so generally cultivated as it should be, and the summer's experience should furnish some useful suggestions along this line.

HE WHO WOULD REAP WELL MUST SOIL WELL. LABOR, to be productive of the best results, must be both thorough and persevering. Why are teachers, as a class, apt to let their pupils fall below the standard? The principal cause, and perhaps the commonest of all, is inexperience. Surely no one who attempts to instruct others can expect them to put forth their best efforts while he, himself, is careless and inattentive. We all unconsciously influence others, and a teacher's spirit is reflected constantly in his pupils. It is not in human nature for children to do their best if less will be accepted of them, and, further, no teacher should be willing to accept payment for work which he knows has been done in a listless spirit, and with little or no effort to keep closely to the matter in hand. Do your best in every particular, and then, and only then, may you demand the best that is in others; only thus may you, in some degree, inspire your pupils with the beauty and dignity of careful work, encouraging them to persevere, while assuring them that talent alone will not accomplish all, but that it is daily, systematic, earnest endeavor which will bring golden results. Tell them of Father Haydn's saying: "The talent was, indeed, in me, and by means of it, and much diligence, I made progress. When my comrades were playing, I used to take my little clavier under my arm, and go out where I should be undisturbed to practice by myself."—Edith M. Cook.

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(Continued on page 276.)

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(Continued from page 275.)

dropped some twenty years back, and to fit herself to do some teaching. The mind long since lapsed into "innocuous desuetude," the musical perception crushed out by years of commonplace life. Stiffened fingers, feeble will, nervousness born of long unfamiliarity with the tools of her craft, all handicaps her.

There is a touch of the pathetic in this case which makes it peculiarly difficult, for not only does she wish to utilize her music as a means of livelihood in a small way, but also to add to her pleasure as she goes alone the rest of the way. The uninvolved thought is with her that she has come to the forks of the road down which she must go alone. The instinctive impulse for companionship is upon her; the dread of loneliness along the journey.

Human companionship, through marriage at least, has become a dream of the past, and as she starts down the hill on the other side she turns to something which shall bear her company. Shall the teacher undecieve her? or shall he "temper justice with mercy" and help her according to her lights? The humanitarian would help her. The stickler for "Art for Art's sake" would rudely awaken her. What would you do?—*Horace Clark, Jr.*

COMMENCEMENT PROGRAMS.

Philadelphia Musical Academy.

Invitation to the Dance, Weber-Taubig. Concerto, G-major (Cadenza by d'Albert), Beethoven. "Ernst" Fantasia, Liszt. Aria from "The Prophet," Meyerbeer. Concertstück (two last movements), Weber. Concerto, E-minor, Op. 11, first movement, Chopin. Introduction and Allegro, Godard. Concerto, E-flat, Liszt. Bolero, Chopin.

Pupils of Miss Kate B. Cresswell, Annual Recital. Prayer of an Angel, C. Morley. St. Alban's March, Rosewig. Schottische de Concert, Spencer. Military March (4 hands), Schubert. Christmas Belle March, Wyman. Auf Wiedersehen, Baily. Twitting of the Birds, Billema. Hevery, Goerdeler. Overture to "Zampa" (4 hands), Herold.

Geneva College.

Slavonic Dance No. 6, Dvorák. The Gypsy Maiden, Parker. Der Erlkönig, Schubert. Polonaise, Op. 40, Chopin. Madrigal, Chaminade. Tell Me Why I Tchaikowski. Valse, Op. 42, von Wilm. Ninon, Tosti. Danny Deever, Damrosch. Frühlingstuschchen, Lindig. Satarello, Haberster. Aria from "Hero and Leander," Foerster. March and Chorus, "Lohengrin" (2 pianos, 8 hands), Wagner.

Saint Clara College, Certificate Class.

Romance, Gernsheim. Nocturne, Op. 21, No. 1, Schumann. Improvise, Op. 29, No. 1, Chopin. Bird's Prophecy, Schumann. Moments Musicaux, Op. 7, Moszkowski. Etude in F-minor, Liszt.

Norfolk Branch, Western Conservatory, Ensemble Playing.

Magie Flute (6 hands), Mozart. Village Band (2 pianos, 8 hands), Meyer. Valse Impromptu (4 hands), Bachmann. La Ballade (4 hands), Lyberg. Rhapsodie Hongroise, No. 14 (4 hands), Liszt. Polacca Brillante, Bohm. Invitation to the Dance (4 hands) Weber. La Campanella, Liszt. Awakening of the Lions (4 hands), de Kontski.

Beatrice Branch, Western Conservatory.

Fantasia (4 hands), Bohm. Air de Ballet, Chaminade. Valse Arabesque, Lack. Scaramouche, Thomé. Hesitation, Kussner. Idilio, Lack. Euterpe, Homer Bartlett. Who is Sylvia? Schubert. Midsummer Dream, d'Hardelet. Butterfly, Lavalite. Valse de Concert, Wieniawski.

Scio College.

Impromptu, Op. 28, No. 3, Hugo Reinhold. Spinning Song from "Flying Dutchman," Wagner-Liszt. Valse Chronique, Op. 38, Godard. When Twilight Dews, Gieschert. Sonata, Op. 53 (Waldstein), Beethoven. Prelude, Op. 28, No. 4, Chopin. Rondo, Op. 1, Chopin. Cujus Animam, Rossini. Rhapsody Hongroise, No. 2, Liszt. Homage to Handel, Op. 92 (2 pianos, 4 hands), Moscheles.

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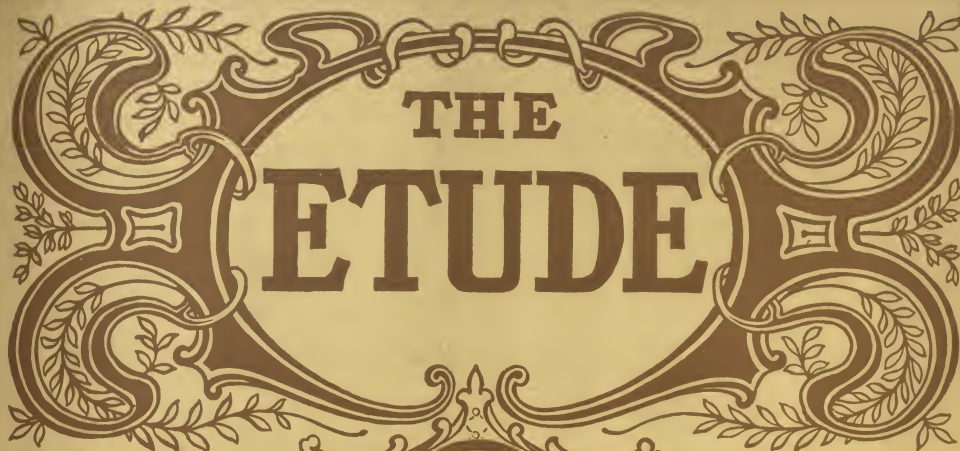
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Allegretto tranquillo. M.M. ♩ = 92.

Edvard Grieg, Op. 38, No. 1.

p

mf

rit.

una corda
ppp

morendo

Con moto.

p tre corde

rit. *a tempo* *p*

rit.

piu p una corda *pp* tre corde *a tempo*

poco a poco crescendo *cresc.* *stretto*

f

molto dim. *ri - tar - dan - do* *pp*

a tempo

pp

una corda *morendo* *ppp*

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LEON RINGUET, Op. 19.

Allegretto non troppo, M.M. 126 SECONDO

LE CARILLON. POLKA BRILLANTE.

LEON RINGUET, Op. 19.

Allegretto non troppo, M.M. 126 PRIMO

SECONDO

mf

f

Fine.

p

p

D.S.

PRIMO

mf

f

Fine.

p

p

D.S.

ENTRANCING DREAM.

RÊVE CHARMANT.

BERCEUSE.

Edited by Preston Ware Orem.

GASTON de LILLE, Op. 120.

Andante con moto. M.M. ♩ = 92.

First system of musical notation for the piano. It consists of five staves. The first staff is the right hand, and the subsequent four staves are the left hand. The music is in 3/4 time, key of B-flat major. The first staff has a *dolce* marking. The second staff has a *pp* marking. The third staff has a *mf* marking. The fourth staff has a *rit.* marking. The fifth staff has a *mf* marking. The music is characterized by flowing, melodic lines in the right hand and harmonic support in the left hand.

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Second system of musical notation for the piano. It consists of five staves. The first staff is the right hand, and the subsequent four staves are the left hand. The music is in 3/4 time, key of B-flat major. The first staff has an *a tempo* marking. The second staff has a *Poco più mosso. M.M. ♩ = 100.* marking. The third staff has a *agitato* marking. The fourth staff has a *tenero* marking. The fifth staff has a *rit.* marking. The music continues with flowing, melodic lines in the right hand and harmonic support in the left hand.

Tempo I.

dolce
p
tre corde
pp
a tempo
p tranquillo
morendo
perendosi
ppp
una corda

Balm for the Weary.

Solo: Cardinal Flower.

(An Autumn Festival No. 2.)

Adam Geibel.

Andante con espressione. M.M. $\text{♩} = 96$

p
cresc.
dim.
dim. poco rit.
p a tempo
cresc.
dim.
Fine.
cresc.
dim.
dim. e rall. D.C.

HILARITY MARCH.

Tempo di Marcia. M.M. $\text{♩} = 120$.

W. P. MERO.

The first system of the musical score for 'Hilarity March' is written for piano. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is 'Tempo di Marcia' with a metronome marking of 120 beats per minute. The score begins with a forte (ff) dynamic and includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The system concludes with a first ending marked '1.' and a second ending marked '2.'.

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The second system of the musical score continues the piano accompaniment. It features a variety of musical textures, including chords, arpeggios, and melodic lines. Dynamics range from forte (ff) to piano (p). The system includes first and second endings, marked '1.' and '2.'. The key signature remains one sharp (F#).

3890 5

* After D.S. of Trio, go to the beginning.

GIANTS.

(WONDERLAND FOLK, NO. 2.)

JAMES H. ROGERS, Op. 50, No. 2.

In slow march time. M.M. ♩ = 112

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This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in five systems, each consisting of two staves (treble and bass clef). The music is written in a style characteristic of the late 19th or early 20th century. Key features include:

- Dynamic markings:** *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *ff subito* (fortissimo subito).
- Articulation:** Numerous accents (*>*) are placed over notes throughout the piece.
- Figured Bass:** The bottom staff of the first system contains a series of numbers (0, 2, 4, 5, 6, 7, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) which are likely figured bass notation.
- Tempo/Character:** The tempo is marked *And.te* (Andante) at the beginning of the first system.
- Key Signature:** The key signature is one sharp (F#), indicating the key of D major or A minor.
- Structure:** The piece is divided into sections by repeat signs and first/second endings. The first system is marked with a repeat sign and a first ending. The second system is marked with a repeat sign and a first ending. The third system is marked with a repeat sign and a first ending. The fourth system is marked with a repeat sign and a first ending. The fifth system is marked with a repeat sign and a first ending.

BOAT SONG.

KAHNFAHRT.

Rockingly. M. M. ♩ = 96.

H. Nürnberg, Op. 228, No. 12.

1.

POMPONNETTE.

IMPROMPTU GAVOTTE.

FR. BEHR.

Moderato con moto. M. M. ♩ = 116

3.

p *grazioso* *f* *cresc.*

f *Fine.*

p *schersando* *leggero*

a tempo *p* *f*

cresc. *poco rit.* *ten.* *a tempo* *D. S.*

One Glimpse, Beloved, of the Rose.

Wm. H. Gardner.

P. A. Schaecker.

Andante.

p One glimpse, be-lov-ed, of the rose

p *poco rit.* *a tempo* *colla voce*

cresc. Ne'er all its beau-ties can dis-close; Nor doth one look at thy sweet face

cresc.

rall. Tell all its love-li-ness and grace.

colla voce. *f* *a tempo* *p* *rit.*

poco più mosso

There is the ra - diance of the morn, The glo - ry of the

mf poco più mosso

set - ting sun; Thus beau - ty reigns from break of dawn.

poco cresc.

Till all the gold - en day is done, Till all the gold - en,

cresc.

poco rit.

rall.

day is done.

colla voce

a tempo

poco rit.

a tempo

And were thy soul an o - pen book Where-in I wor - thy

p a tempo

f

poco dim. e rall. mezza voce

p

be to look 'Twould seem, sweet-heart, to me, 'Twould

colla voce dim.

p

cresc.

largamente rit.

a tempo

seem, sweet-heart, to me All white with Heav - en's

cresc.

poco rit.

a tempo

molto rit.

allargando

pu - ri - ty, All white with Heav - en's pu - ri - ty.

colla voce

colla voce

DARLING, GOOD NIGHT!

SERENADE.

WORDS BY
HARLOW HYDE.

MUSIC BY
H. W. PETRIE.

Moderato.

p *poco rit.*

All things in earth are a - sleep, — While lov-ing vig-ils I keep —
Fair Ve - nusheds gold-en light — Thy love-lit eyes are more bright —

p

Al-tho' mine eyes can't be - hold thee, I know my loved one is near —
Soft moon-light shim-mer-ing o'er me Charms not my heart as thy face —

Each zeph-yr whis-pers thy name — Each flow-er en-vies thy fame —
Thy prais-es, dear - est I sing Love's rich-est off-rings I bring —

dim.

May ten-drest dream-ings en - fold thee My flow'r of love, so dear —
For oh, my love, I a - dore thee Naught can my love ef - face —

dim.

p

May thy sleep — be as deep — As the depth of my love for thee May thy

p rit. a tempo rit.

dreams — ev - er seem — Fond ca - resses of con-stant - cy —

a tempo

mf

Good - night! good - night! dar - ling, good - night to thee, _____

mf

p *rall.*

Good - night! good - night! dar - ling, good - night to thee. _____

p *colla voce*

After 1st Verse only.

D.S.

2nd time only.
morendo

Good - - - night! _____ *pp* love, good - night! _____

morendo